

# THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of  
All Manufacturers and Operators of Animated Photographs  
and Cinematograph Projection, Illustrated Songs, Vocalists,  
Lantern Lecturers, and Lantern Slide Makers.

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## IMPORTANT NOTICE



### *United Film Service Protective Association*

THE MEETING CALLED FOR JANUARY 11th  
at BUFFALO is

Postponed to January 25th, 1908

FULL PARTICULARS LATER

## Society Italian Films

### The MAGISTRATE

448 Feet

### BRIEF STORY

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NEW YORK CITY

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### The Roma Procession

A Cardinal procession is not rare, but a clean and clever reproduction of nature exactly that has never been depicted in a moving picture. The focus of a little girl from a burning building is the most interesting thing that has been shown this year.

Length, about 516 feet Code Wood, Canada

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rise to the occasion and give the public what they ask for? You know what the public wants, and you are just as capable of supplying the very best as the very worst. Comic subjects are needed, but they must be good laugh-raisers, as Biograph's "Dr. Skimur," Edison's "Laughing Gas," Melies' "Channel Tunnel." Pathetic subjects, such as Kalem's "Days of '61," Vitagraph's "Christmas Story," Selig's "Two Orphans," Essanay's "Christmas Adoption." Historical subjects, as Edison's "Ride of Paul Revere," Kalem's "Red Man's Way," etc., etc. Subjects that traverse the good taste of a people's religion, or of a race, should be debarred. It is not our sphere to instruct the manufacturers how to conduct their business. We can only suggest, and if in the future we criticise the productions it will be done with a desire to elevate and instruct our readers. Advertisers and non-advertisers will come in for like criticism.

We feel assured that if all will fall in and work on lines such as we have indicated, very little fear may be given to the thought of panic or stringency, because the public must have entertainment, and those who cater for it the best will have a prosperous year.

One word in closing. We have not touched upon the machine end of the business. This is necessarily slack, and will be so for another month or two, until the supply is exhausted. Then again the demand will arise from other places opening, and also to replace those now becoming worn out, and as soon as the trade knows where it is, there will be again a wonderful impetus in every branch.

### Death of Mr. Henry J. Miles.

We are deeply sorry to report to our readers the lamented death of Mr. Henry J. Miles, president of the firm of Miles Bros., and our sympathies are extended to the family in this their irreparable loss. We esteemed Mr. Miles as a personal friend. He was never so busy but what we could always gain his ear, and only on Tuesday we made an appointment for a sociable hour for Friday. His genial personality will ever remain with us as a memory to be cherished.

Mr. Henry J. Miles died at his home at Concord Hall, 110th street and Riverside Drive, at 11:30 P. M., on New Year's day.

Up to a year and a half ago he was actively associated with Mr. Herbert L. Miles in the management of Miles Bros., but at that time he was taken with a series of attacks of epileptic fits and since then has gradually withdrawn from the firm, doing less and less of active work.

At the time of his death Mr. Miles was only nominally interested in the business of Miles Bros., which is owned entirely by Mr. Herbert L. Miles. Though always Mr. Herbert Miles has depended upon his brother for advice and assistance in the mechanical department of the business, and he feels that in the death of his brother the business has lost an invaluable adviser and one of its best friends.

St. John, N. B.—In the case of the moving picture shows which were prevented by the police from being opened Sunday, the proprietors pleaded that the Salvation Army had shown religious pictures at the Opera House on a Sunday, when General Booth was here. Police Magistrate Ritchie replied that the Army might be given more latitude than others because of the nature of its work. The present attempt to have Sunday picture shows was the thin end of the wedge and he would, therefore, impose a fine, but would let it stand if no further attempt was made. A fine against one of the showmen for throwing small handbills around the street was allowed to stand on the same condition, but if either occurred again there would be a double penalty.

### Moving Picture Shows as They Appeal to Our Critics—the Public.

The following article, which appeared in a leading Western newspaper, reflects the opinion of a large proportion of the community. It is the public—the whimsical public—which forms the quicksand foundation upon which the fabric of this business is built. *Shows show which way the wind blows:* For the ultimate welfare of all interested, careful notice should be taken of every expression of public sentiment. As President Lincoln said: "You can fool some of the people all the time, and all the people some of the time; but you can't fool all the people all the time." Film makers, renters and exhibitors, sit up and take notice.

Saved!

The Associated Charities explains that it has no ambition to annihilate the fascinating moving picture shows in Los Angeles. The arrest of a couple of blonde ladies—proprietors of a five-cent theater in Sonoratown—was quite for another purpose.

Their offense was admitting some dirty-faced urchins not yet fourteen years old—merely a sort of Curfew proposition.

The film shows are actually the most interesting theatrical problem of the day.

The film show may be said to be a loose bovine, liable to charge in almost any direction—capable of almost anything—or of mere extinguishment.

During the brief course of its career as a Los Angeles amusement, the moving picture show has completely changed its character three times; and now seems to be entering on a fourth change.

In its present status, it is, at once, an almost unmixed good, an atrocious evil—and a source of much humiliation to every one born in America.

Its evil is simple; it teaches crime.

But its good—For the first time in the world, the poorer, and uneducated American people have a peep at real French art. Through the picture film, those of us who speak no French learn why Rejane is better than Leslie Carter, why Jack London lumps after Guy de Maupassant.

Our humiliation lies in seeing our raw, cheap, vulgar, aimless pictured melodramas displayed alongside the swift artfulness and grace of the French melodrama.

In short, we come to the conclusion that we Americans may be great for designing threshing machines and devising get-rich-quick schemes, but that art was left out of us.

To be convinced of this, you must go to a moving picture show.

The "film theaters" are scattered along Broadway and Main street. The people who patronize them are of such varied quality that you could tell at once, if brought in blindfolded, in just which particular film show you were enjoying yourself.

From Chinese and Mexican audiences by the Plaza, they progress to crowds where the women wear the new hipless corsets and get up in the middle of it and walk out, if bored.

Perhaps the quaintest of them is on Main street near the old Pico House, and we might as well go to that.

It shares the building with an undertaker. Hidden back of the white screen upon which the pictures of dancing ballet girls and wedding festivities are flashed, in the horrible room where the dead are "laid out"; but of course the audience does not know that.

It's a little squallid, narrow hall, filled with rows of chairs. Along the wall, at mathematically regular intervals, are green spots where delighted spectators have leaned their enraptured heads.

At the back of the hall is a crusted old piano which lets out the most diabolical noises that ever assailed the ear of man. It plays "popular" songs about two years after they have ceased being popular.

When the other theaters are playing "Mariuschi at Coney Island" the old piano is wailing out "So Long, Mary" in the cadence and time of a funeral dirge. It never stops. Poor old joyless drudgery piano.

At intervals around the walls are hung notices.

"Se Quitan El Sombrero Y No Se Fuman."

"Favor de Quitarse el Sombrero no Fumar Y no Decir Malas Palabras."

Nearly all the spectators are either Mexicans or Chinese or Japs.



The pictures, however, are just the same as at the other theaters; for the films are passed from one to another. Hiplines, curtains and lobby no-entrances are the same scenes and elicits with the same emotions at opposite ends of town.

No concessions are made to nationality in the box office, for the girl who sells tickets is made in the exact mold of the girls who sell tickets at the other theaters. It seems that a special species of female must have been created for the special purpose of selling tickets at five-cent theaters. They are all pink and white and round and near-plump, and of a supercilious blasé nature.

The peeps come in from the cheap lodging houses near. They are of the lowest type. They have heads that rise to a peak in the middle and foreheads that arch broad. They laugh prodigiously when someone is pictured doing some simple and childish thing like falling into a wash tub.

When someone is stabbed or a horse falls in a bullfight, gored to death, their thick lips almost seem to make the sipping noises of a man drinking a delicious draught.

The Chinese are different, dignified, self-contained men with slender, graceful hands. John comes shuffling with two or three Chinese girls paddling along in his wake—a great family trait. Chinese are devoted to picture shows. They have a quick intelligence that the pictures appeal to. They would probably be as fond of other theaters if they understood the language. The Chink girls giggle and are much ashamed when the ballet girls come onto the screen in tights.

Americans, who have been, from childhood, going to theaters and seeing half-clad women, little imagine the shock that an oriental woman must feel at such an exhibition.

Japs, occasionally with women and more often without, are frequent visitors, and newboys used to haunt the places until the City Council, at the request of the Juvenile Court Committee, drove them out.

It was for violating this ordinance that the women were arrested in Sonoratown last week. For some reason fewer and fewer children are seen at the theaters of late—even with parents, as they are privileged to go. The picture shows are becoming "grown up."

The first "crime picture" thrown on the screen makes it plain why children should be kept out. The police claim that several crimes in this city have been directly traceable to these pictures. It should be stated that the moving pictures, as given in these days, principally represent the following equivalents:

The travel essay or sketch.

The melodrama and farce. The dime novel.

The "crime films" are simply the old-fashioned dime novels in picture form. They should be suppressed by the police.

#### THE BAD ONES.

The train robbers, of which there are legions of films, aren't very harmful, because train wrecking isn't a tempting crime.

The harm is done by such films as these:

Enter a beautiful girl into a jeweler's shop and asks to see the jewels. A tray is spread out before her. She is chewing gum. As the jeweler turns to get more gems, she quickly jabs her wet chewing gum down into a diamond, and like lightning fastens it under the edge of the counter. Later, she returns after the excitement following the loss has died down and gets her chewing gum and the diamond. That is frankly and atrociously immoral, because it suggests to very ignorant men a clever crime that they never would otherwise have thought of.

The delighted laughter that greets her success proves the harm done.

There has been another on exhibition during the past week showing a crook masquerading as a policeman and burglarizing houses under the noses of unsuspecting citizens.

But not so much sensationalizing.

The really interesting films are the little melodramas showing how differently the French and Americans develop an idea. The American melodramas, as before indicated, frequently have a vulgarity that is suggestive of the French, even in the rawest, have a piquancy that fascinates.

A perfect type of the melodrama manufactured by the big picture company on this "side" is the one called "The Seminole's Revenge."

A very tall person, who is obviously a cheap actor, is dressed up like a story-book Indian. He looks about as much like an Indian as he does like a ham. The villain, much to the relief of the audience, kills the noble "bratty" little white boy for whom the Indian has conceived a violent and ridiculous love. Hence he trails down the vilyun and slays him with an enormous knife, held in a way that no sane person ever yet held a stabbing weapon.

The whole thing is as palpably a fake as "Broadway After Dark." It's cheap and silly.

The French equivalent tells of the revenge of a Sicilian on the despoiler of his home.

Instead of the rare childishness of the American version, it is filled with the little touches that make art; the little daughter of the Sicilian brings him food, and is followed by the police, to the undoing of the father who had come to avenge. The acting is as uncommon as life—even to the child, whereas the American drama was full of starchy poses and pink heroisms. In the American version, there were almost no ideas, merely the rush of the man bent and the thrill of the kill. The French was filled with swift little touches.

There is an American melodrama called "Convict 990," but there is a French called "The Two Orphans."

One American comic story on exhibition is called "The Trials of a Comanche Indian and breaks the scenery; but there is a Du Barry, played by a Leslie Carter, who yells like a Comanche Indian and breaks the scenery; but there is a Du Barry, played by a Rejane, who scarcely raises her voice.

There is a "Lady Macbeth," by an American Nance O'Neill, who squalls like a stock train laden with agitated pigs; there is a "Lady Macbeth," by Modjeska, who tears your heart out, but who strains your ears to hear what she says.

Perhaps the most striking contrast is in the "comic." One American comic story on exhibition is called "The Trials of the Newly Married." It makes one sick with ennui and disgust. It begins with a lame attempt to make a farce of a sacred ceremony, borders on the indecent in the bedroom scene, and is disgusting in the finale, which consists mainly of two fools getting chimney soot on their faces and sitting on red-hot stoves.

The French comic on exhibition is a perfect satire.

#### RED TAPE.

A hungry artist is seen in the act of committing suicide. A peasant rushes to warn the nearest official, who hurries to the scene, takes one look, and hastens off to inform his superior. This official, in turn, investigates, and hurries back, informs the gendarmes, who rushes out for a look at the form hanging from the tree, and hurries back for the sergeant. The sergeant has a look, and hurries back for the captain. And so, with the procession constantly growing, until at last some sort of dignitary, who corresponds to our coroner, arrives. He runs out to the scene in the woods, at first in an unofficial capacity, and sees the sufferer really kicking from the tree. Convinced, he runs home and puts on all his official regalia, sash, sword, cap, etc., and stalks out to rescue the unfortunate young man, who, of course, is dead by the time he gets there.

No mere words ever said such a withering thing about red tape.

All the French films, of course, are not so good, and the American are not all bad, although, as a general rule, those made on this soil have crude faults.

The convincing thing is that the mixed crowd in the five-cent theaters seems every whit as much entertained by the good French melodramas as by the poor American ones.

Put that in your pipe and smoke it, authors of "Broadway After Dark," or the "Convict 990."

It's action and "go" they want, not bad plays, particularly.

Of late, a new turn has been given to the picture show. It was said earlier in this article that the whole character of picture shows has changed three times during the last few years.

It began with mere scenes that were not prearranged—such as marching regiments, panoramas from moving railroad trains, Emperor William reviewing his guards, President McKinley at Canton, hurdle races.

The next step was little prearranged-dramas, that began with crude ideas, such as a supposed quarrel between a man and his wife, and developed to these little picture playlets—which are legitimate children of the pantomime.

Lately, a combination of the two ideas seems to have come in. They are using the old panorama in the first stage of the picture business, combined with the play idea.

The "Revenge of the Sicilian," for instance, was set in surroundings of surpassing beauty and picturesqueness.

Scenes of the old Alhambra in Spain are helped out by figures of Moorish warriors, with long Arab muskets, veiled women.

On just such a river rampart as that where Carmen met Don José, are other cigarette girls and other young officers.

#### THE FUTURE.

The future of the moving picture machine is a theatrical problem.

Some theatrical men believe that it will prove a serious competitor of the vaudeville. They suggest the time when the phonograph will work with it, and the best act of the newest New York comic opera will be flashed on the screen and sung out of a phonograph.

Others, and probably these are right, say that the picture machines have hit their highest notch.

## Trade Notes

### MR. H. H. BUCKWALTER ON THE FUTURE OF MOVING PICTURES.

The organization of moving picture men, formed in Chicago, promises, indirectly, to be of great benefit to Colorado during the coming year. This is the opinion of H. H. Buckwalter, of Denver, who keeps in close touch with events in this particular field. The organization embraces only dealers and renters of films, but it is the key to the entire projection business of the country, for within a few days it will be impossible for the owners of picture shows—and there are 8,000 in the country—to rent film except through this combine.

"The picture show business has developed into a most astonishing industry throughout the country," Buckwalter says recently. "Everywhere it is flourishing. New York City alone has nearly 1,000 shows, and Chicago about half as many. It is the poor man's grand opera, and this was recognized by Miss Jane Addams, of Hull House, who put in a show to compete with a half dozen or more located in the vicinity and which were not exactly in line with her idea of propriety of subjects. The fact is, the country has been flooded with French pictures that while not immoral in France, do not exactly fit American ideas. And their exposition was forced in a most peculiar manner. Dealers and renters were compelled to place an order with the foreign firm for all the productions or none—were compelled to buy the objectionable subjects as well as the good, and, so to speak, were compelled to send them out to the little shows. This is one of the abuses that the recent organization will correct."

"There will be no more immoral or criminal pictures put out, and an effort will be made to push as vigorously as possible such pictures as are elevating and instructive as well as amusing. Geographical, classical, pure comedy and similar lines will be followed with a touch of mystery and spectacular as well. It is a matter of record that the only failures of consequence in the business are the result of such subjects as the Shaw and the French creations, and to protect business as well as gain popular approval, the new organization was planned."

"One of the most unexpected features of the picture show developed in the opposition of the saloon element. Wherever a picture show opened the neighboring saloon's receipts promptly dropped. In some towns where saloons keep back doors open on Sunday and the picture shows were closed the liquor receipts were not affected on that day, but just as soon as the shows were opened, the back door hinges grew rusty. This was one of the results of the investigation of Miss Addams, although it was manifested all over the country and not alone in Chicago."

"The demand for religious pictures has grown steadily during the last two years, and one firm alone spent over \$75,000 in the production of a religious spectacular picture alone."

"For geographical subjects the camera has been sent to the innermost recesses of uncivilized countries. The heart of Africa and the coldest portions of the North and South have been invaded, and one of the most astonishing pictures secured was that of the Victoria Falls of the Zambesi River—falls that make Niagara seem like a leak from the lakes. For my part in the work, I have devoted my time to securing the best-gems of Colorado and the Rockies, but after several years of work I have only skimmed over the subject. The State has pictorial wonders that have scarcely been seen. In Colorado it is not a lack of subjects but a case of selection. Still such subjects as the Royal Gorge, the Park, Grizzly Creek, Elk's Peak and the Loop never grow old. So many prints have been made from some of these subjects that the original negatives have actually been worn out and it will soon be necessary to make new ones."

"The advance in the art has been most remarkable during the past five years. At first any old picture that showed motion and had a reasonable amount of distinctness was eagerly admired. And most of them 'blacked' to beat the band. Now the pictures must be as clear and steady and flickerless as a stereoscopic slide, and they must not only show the scene, but there must be a little story interwoven to fix the attention and burn the subjects on the mind of the spectators. But the thread of story interwoven must not be heavy enough to demand thought. People want to see pictures and understand their meaning without thinking, and the devising and writing of such plots has de-

veloped into a regular profession, the pay of which is enormous compared with most others."

"And with the growth of the business the ideas have come closer and closer to up-to-date subjects. Now the exhibitors demand motion pictures of all national or other events a day or two after they occur. And, best of all, they get them. This serves to keep up and add to the interest, and no body can imagine that signs of decline are visible on the horizon. On the contrary, the film manufacturers of the country are unable to keep up with the demand, and to my knowledge there are thousands of persons looking for locations for opening nickel shows. The moment a storeroom is vacated a dozen applicants are ready to put down the cash for a year's rental at an advance in price. And they are ready to follow this up with an expenditure of thousands of dollars to make the place attractive. I know of one place in Buffalo where \$25,000 was spent in putting in an ox-eye front that extended up two stories, and the interior was more gorgeously fitted than any regular playhouse in the city. Chicago can show the same. And that certainly does not indicate a falling off in prospects."

"That the demand for pictures is up-to-the-minute is shown by the receipt of a telegram from Col. W. N. Selig, of Chicago, the day after Denver was selected for the Democratic convention, asking me to prepare at once for a dozen or more new Colorado subjects. And that means that at least 400,000 feet of film must be exposed within the next six weeks. And the expense for actors, 'props' and facilities will be enormous."

"A year ago I made about ten pictures and within one month spent over \$2,000 in Golden alone, and had practically the entire bunch of actors from the Brandon Theater working in the scenes. And the amusing part of this was that the actors had not a cent of money for six or eight days. I began on the pictures. A trick bicycle rider from the Orpheum gave more for ten minutes' work than he got for a whole week on the circuit. But the enormous number of copies sold fully justified the expense. The Colorado profits were not small. And they will be, and still to come, for these pictures are going as well now as they did when first put out."

"While it is not policy to tell too much in advance, I may say that the plans for picture work in this State during the next year are almost beyond belief. The convention, for instance, will mean at least one new picture a day. It strikes me that the big convention coming to Denver is one so expected among Eastern people that it is little wonder if almost as soon as it breaks, and they will eagerly gobble up anything that comes from here—as they have done in the past. East of the river the prevailing idea is, 'Well, what next will those Colorado people do?' and they don't have to wait very long to find out."

### SLIDE MAKERS ORGANIZING.

With the film rental concerns of the country already organized into a national association and the film manufacturers starting to organize similarly, the makers of colored lantern slides for illustrated shows have started a movement to band themselves together for mutual protection against pirates.

"A. L. Simpson, in speaking to the editor, said: 'The slide makers of the country are organized for self-preservation has become a necessity. Pirates are rapidly taking our profits away in spite of our every effort to defeat them. Why, if we sold all the colored slides of the songs we have illustrated, a plant four times the size of this would not suffice to turn out the work.'"

"No other business is so subjected to the abuse of theft as ours. We have copyrighted our slides, but the copyright markings are removed, and our original works reproduced and sold at a reduced price in wholesale lots. We are considering a scheme of registering a trade-mark and making this an inalienable part of each slide. We anticipate some opposition from music publishers, who may consider the presence of the trade-mark, however small, a defect in the pictures, but if we, as an association, decide to take this course, this opposition will not amount to much."

"To illustrate how serious our difficulties are, I might mention a rather recent incident: I was commissioned to illustrate an Indian song. I secured the services of the Indians in the Hippodrome, who, together with an interpreter, and took them out of town for a day, hiring a camp outfit and feeding all these people as well as paying railroad fares. The initial cost of those two dozen or so negatives amounted to \$500 or more. They were scarcely made when the market was taken when a pirate reproduced them and undersold me. My price was \$3. His was \$4 and less. You may easily imagine where I came in. Not alone this, but his reproductions were so bad that a number of consumers who saw them and copied them, were so grossly misled by any factory received a false impression that might have done me serious injury."

"In New York there are about half a dozen slide-makers who

do original work. They have their own photographers, who pose their own groups, take their own original negatives and create color schemes. Against this there are a dozen manufacturers who never see an original negative, and wouldn't know what to do with it if they did. These concerns are the pirates. They wait for a real manufacturer to place a song series on the market and then reproduce it, sometimes taking title, slide and all.

The original cost of these stolen pictures is about the cost of an amateur's photographic outfit, and the cost of coloring by hand by the poorest paid dabblers. No wonder they under-sell us.

But when we shall have organized, we will systematize the business and arrange for distribution of goods in such a way that these methods will no longer be tolerated."

#### SUNDAY IN NEW YORK.

Are illuminated views produced by stereopticon slides moving pictures?

Again, if such views are moving pictures are they forbidden by the Penal Code when accompanying a lecture, sacred or educational?

These two questions are now being considered by Magistrate Wahle as a result of the lecture on Panama delivered by John Floyd Hume twice Sunday, December 22, in the Colonial Theater.

Rigidly following Commissioner Bingham's instructions after being given the Corporation Counsel's opinion on the Doull ordinance, Police Captain Farrell advised the management of the Colonial that they must not show any moving pictures.

Percy G. Williams, proprietor of the Colonial, insisted that the stereopticon views accompanying Mr. Hume's lecture didn't violate the law. Captain Farrell finally permitted the stereopticon slides to be worked up to court by Mr. Hume, David Robinson, manager of the theater; Edward O'Neill, the treasurer, and W. Springer, the operator.

In court Monday Magistrate Wahle adjourned the case so that the police could be represented by a lawyer.

December 22 William E. Murphy appeared as counsel for Captain Farrell, and William Grossman for those summoned in his capacity as attorney for the Sunday theater managers.

Captain Farrell asked Magistrate Wahle for warrants, and described the pictures shown by Mr. Hume. Policemen in uniform and a railroad train were among the views. The court asked if these were moving when shown, and Captain Farrell said they were not.

Mr. Murphy contended that an exhibition of pictures, such as Mr. Hume gave, was distinctly forbidden by the Penal Code. No ordinance, he contended, could therefore permit such pictures to be shown.

The managers are willing to concede that stereopticon views are identical with moving pictures under the law, and on this issue seek to make a test case. Mr. Grossman asserted that such pictures are not forbidden by the Penal Code and are permissible under the Doull ordinance.

Magistrate Wahle requested both lawyers to submit briefs, and announced that he would give his decision in a week.

Gustavus Rogers, counsel for Sol Brill and William Fox, proprietors of moving pictures at Nos. 700, 830 and 1155 Broadway, Williamsburg, asked Justice Carr, in the Supreme Court, Brooklyn, recently to adjudge Police Commissioner Bingham, Deputy Commissioner O'Keefe and others of the Police Department in contempt of court for alleged violation of an injunction granted by Justice Marcan against interfering with the shows.

Mr. Rogers tried to show that in taking the names and ages of some of the spectators at the Sunday performances the police had frightened away persons who were afraid of being called upon as witnesses.

Assistant Corporation Counsel Edward Lamsky argued that the police had done nothing to violate the injunction.

First fruits of victory of the Moving Picture Association were seen Saturday, December 23, when Supreme Court Justice Greenbaum issued the very unusual writ known in legal phraseology as a "Bill of Peace," directing the police to refrain from disturbing moving picture shows and so-called sacred and educational lectures on Sunday.

The "Bill of Peace" is known also as an "omnibus injunction," as it applies not only to the person who obtains it, but to every body in the community who is similarly situated.

The writ was obtained by Lawyers Gustavus A. Rogers, Thomas Gilleran, McDonald & Bostwick and Stephen B. Rosenthal in behalf of sixty-one members of the Moving Picture Association.

This association has 710 members, but it was not deemed necessary to name all in the application in view of the fact that all

moving picture shows in the city would be protected, even though the "Bill of Peace" had been obtained by only one.

There are in the city between 400 and 500 moving picture shows.

In discussing the writ, Justice Greenbaum said to the lawyers: "The writ applies to every exhibition of this kind, whether it is sacred or educational, so long as it is moral."

Submitting letters from the Lieut. Archbishop Corrigan, Archbishop Paul of Montreal, the Archbishop of Quebec and Lord and Lady Aberdeen, commending her moving picture exhibition of the Passion Play, Comtesse Marie d'Heutouze to-day obtained from Supreme Court Justice Greenbaum an injunction restraining the police from interfering with her exhibitions in Sixth avenue and in Broadway.

The Comtesse alleged in her petition to the court that she was a devout Roman Catholic and would allow no exhibition that was not perfectly moral.

She said she had invested \$50,000 in her moving picture business and has a daily expense of \$110.

She was represented by Lawyers Franc, Neuman and Newgrass, of No. 43 Cedar street.

There will be an open Sunday, was the declaration of Police Commissioner Bingham after he had received notice of seventy-nine injunctions issued by the Supreme Court prohibiting the Police Department from interfering with the operation of various moving picture shows.

"The Police Department will obey these injunctions," said Commissioner Bingham. "I don't know what to tell my inspectors to do, so I am not going to tell them to do anything. Theaters and other places of amusement will not be interfered with by the police."

On Monday, December 30, William E. Murphy, of the Police Department's legal bureau, told Magistrate Barlow in Jefferson Market Court to-day that he believed the Doull ordinance invalid because it conflicts with the Penal Code. Miss Mattie Thompson, of West Third street, Coney Island, and Joseph Bernard, of No. 157 Suffolk street, and Barney Archer, of No. 50 East One Hundred and Fifteenth street, were before the Magistrate charged with running the Comedy Theater, at No. 46 East Fourteenth street, on Sunday.

"Your honor," said Mr. Murphy, "the Penal Code covers these cases, I believe. I am about to submit briefs to Magistrate Wahle in Yorkville Court on this point, and I should like to have the case adjourned so that I can prepare one for you. I don't think the Board of Aldermen can repeal the Penal Code."

Magistrate Barlow accordingly set the hearing for Friday, when Magistrate Kernochan will consider the case.

On Sunday, the police, under injunctions issued Saturday by Justice Greenbaum, were restrained from interfering with scores of "sacred and educational lectures illustrated by stereopticon views and moving pictures." Managers of vaudeville shows were forced to live up to the letter of the law and gave exceedingly tame performances.

Nearly all the promoters of moving picture entertainments availed themselves of the injunction privilege and their houses were packed. The fine weather brought out thousands of citizens, and the police were also well patronized. The police were on hand to see that the sidewalk "barkers" kept their peace and that photographs were shut off.

The real sufferers were the vaudeville managers. They were forced to make up their bills of singing, talking and instrumental acts in which the performers wore street costumes. In most cases the attendance was light and it was a lucky house that did not lose a substantial sum.

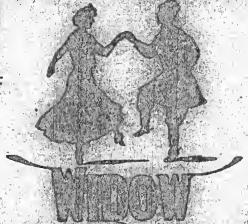
"I will give the public just two more chances to patronize my concerts," said one of the older managers. "If there is not a big advance in the sales in that time I am going to close up on Sundays. My receipts have dropped to \$750 a night since the decision of Justice O'Gorman closing us up on the Sabbath, and the other managers are in the same boat. The public used to get fine entertainments Sundays, and it will not stand those we are forced to give now. You can't blame them either."

Several other managers are thinking of closing on Sundays. As the contracts now stand, performers practically work Sunday nights for nothing. Thus the Sunday concert receipts have been killed.

December 30—Justice Butts upset the Aldermanic ordinance known as the Doull act, modifying the Puritanical Sunday-closing law. He ruled that the Aldermen have no authority to amend the Penal Code, a law of the State.

Joseph M. Goldstein, the proprietor, and Harry Roten, the operator of a moving picture show at No. 435 East Houston street, were brought before the Magistrate for violating the

**KALEM FILMS**  
(THE NEW LINE)  
**THE MERRY WIDOW**



**Have you seen the Merry Widow?  
No?— Can't get seats?  
What would you say if you had it for  
your Nickelodeon?  
Can't be done? Exclusive rights?  
GUESS AGAIN.**

The Kalem Company has a 1,000 ft. production, done by the original Viennese Cast as follows:

**Die Lustige Witwe.**  
(THE MERRY WIDOW)  
Operetta in three acts by Victor Leon and Leo Stein.  
Music by Franz Lehar.

**CAST OF CHARACTERS:**

Baron Mirko Zeta, postvordrielscher Gouverneur in Paris.	Curt Hanthey
Valencienne, seine Gemahlin	Charlotte D'Avila
Graf Danilo Danilowitch, Gosendtschaff-Sekretär, Mary Lange	
Danilo, eine junge Witwe	Nelly Morana
Gemilte de Kostilow	Rax Kaiser
Vivienne Costello	Otto Bodschke
Rasch de St. Brilcho	Franz Lehar
Kronow, postvordrielscher Consul	Willy Schaeffer
Oleg, seine Gemahlin	Theodor Wittke
Negus, Gosendtschaff-Kanzler bei Zeta	Dallas Hargis
	Karl Schröder

Accompanying the film will be a complete musical score, synchronized with the pictures.

Remember! this is the first time such a feat has ever been attempted in moving pictures—the reigning success of the country, the grand New York production, about which everyone is talking—condensed into a version which can be put on by any house using a pianist and a singer.

No extra charge for this big attraction.  
Every Rental Agency will have a dozen copies or more.

**GET IT FIRST!**

**KALEM COMPANY, Inc.**  
131 W. 24th STREET (Telephone 610 Madison) NEW YORK CITY  
Selling Agent, Klein's Optical Co., 82 State St., Chicago  
London Agents: Urban Trading Co., 42 Rupert Street

Sunday law and were faced by each. They exhibited a series of pictures Sunday depicting the "Midnight Ride of Paul Revere" and "Mother's Prayer." Their counsel contended the show was within the meaning of the Doull ordinance.

Magistrate Butts heard the case at length and then wrote out his decision, which he read from the bench as follows:

"The question before me is: Has the section 265 of the Penal Code of this State of New York been repealed or modified in any way by the Doull ordinance? There is no doubt as to the meaning of this section. All exercises and shows, among other things, are prohibited on Sunday.

"I hold the exhibition of moving pictures by the defendants on Sunday, the 22nd day of December, 1907, to be a 'show' within the meaning of the said section 265 of the Penal Code and they must be found guilty of violating its provisions, unless the said Doull ordinance has changed the law of the State relating to shows or exhibitions on Sunday and has authorized such an exhibition or show as that exhibited by the defendants on Sunday, Dec. 22, 1907.

This question at once presents itself: What right, power or authority has the Board of Aldermen of the city of New York to repeal, amend, modify or in any way change any law of this State? Said board has no such power.

The provisions of the Doull amendment are clearly inconsistent with section 265 of the Penal Code. The said amendment is therefore absolutely null and void."

#### PICTURE MEN'S BOOKING AGENCY.

The nickels and moving picture places about New York, which only recently began to add vaudeville acts to their programs, are not slow in making the next step in their development into an organization.

A dozen or fifteen have combined into a cohesive booking circuit, and all together play in the neighborhood of fifty acts a week. James Barry, manager of Local No. 1, Actors' Union, supplies the attractions.

Each act is called upon to do about six minutes for a turn, and shows from three to six shows a day. The places in the miniature theater circuit are within a radius of twenty miles of City Hall, from Long Island to Yonkers, and some of the acts play the whole chain.

#### NEWEST PICTURE SHOW OPENS.

The Unique, the newest and easily the handsomest popular priced vaudeville theater in the city, opened Saturday night, on East Fourteenth street, opposite the Academy of Music. It occupies the building formerly known as "The Alhambra."

This week the entertainment furnished consisted of three moving picture reels and illustrated songs, for an admission fee of 10 cents. When the house is in running order two or three vaudeville acts will be added. The manager of the place, Wm. A. Brady, who also operates the Comedy Theater, a similar establishment on Fourteenth street, is in negotiation with the Actors' Union to supply the attractions.

The interior of the Unique is elaborately decorated in red and gold and seats are provided for close to 1,000 persons. The show is continuous. It is said its owners have in mind the scheme of building up a considerable circuit in Greater New York.

#### FIRE CAUSES SCARE IN MOVING PICTURE SHOW.

Fifty Women and Children Run to the Street, and Damage is \$25.

For several minutes December 26 there was considerable excitement in a moving picture theater at No. 389 Hudson street when a fire was discovered near the machine. It was extinguished with very little damage.

At the time there were about fifty women and children in the place. A small boy saw flames about the machine and immediately shouted "Fire!" The audience made a rush for the exits and was in the street long before the fire apparatus arrived. Only a Minimax extinguisher was used in putting out the blaze, which did about \$25 damage.

From Cleveland, O., we hear some fifty moving picture show men, meeting at The Hollenden last week, formed an organization, manufactured a little "die" for themselves, resolved out of existence all features of the business which they thought would displease the people or the chief of police, and adjourned in a highly edited mood.

Then they sent a committee, consisting of Proprietors Bullock, Somers and Cole over to tell Chief Kohler what they had done. The chief was pleased, too.

Here are some of the features of the regenerated kinetoscope: No vaudeville acts between films, the shows to be only devoted mechanically to the pictured dramas; nothing naughty or even

suggestive, no pictures of handks or burglars or hold-ups or other incentives to crime.

"That's fine," said the chief, when the committee outlined its plans to him: "If you live up to that, we will be satisfied. I don't want to keep my men over at your places watching the pictures. I've got other work for them. And the more trying to run your business for you. You ought to know enough to run it yourself," he continued. "If things are not all right, I shall close up the places that are wrong."

"Personally I've no objection to shows being open on Sunday if you will provide a clean, interesting, happy way for the people to spend an afternoon I shall be glad of it."

A St. Louis, Mo., correspondent sends the following as a good advertisement for the Pictorium:

Despite the combined efforts of the W. C. T. U. and the ladies of the Society for the Protection of the Purity of the Home, who had appealed to the Mayor, the Chief of Police, the State Attorney at Edwardsville, and to all good citizens generally to prevent it, the widely advertised raffle for a baby came off as planned in Granite City.

The scene of the raffle was the stage of the "Pictorium," a moving picture exhibition on State street, and the drawing took place at 9 o'clock. The management announced last Saturday that every patron who purchased a ten-cent ticket of admission to the show during the week would receive a numbered coupon entitling the holder to a chance for the baby. The baby, they assured patrons, would be chubby, blue-eyed and young.

This announcement was received with indignation by the ladies of the city, who denounced the affair as worse than slavery, a traffic in humanity that should not be tolerated. Mrs. J. L. Manabeaker, superintendent of the Purity Home, with Mrs. H. F. Butler, president of the Granite City W. C. T. U., and Mrs. Mattie Redin, got busy with the Chief of Police, the Acting Mayor and prominent members of the W. C. T. U., and citizens, and appealed to them to take steps to prevent the raffle. She telephoned the State Attorney at Edwardsville in regard to the matter also.

Meantime the city officials and members of the W. C. T. U. conferred with the managers of the show, who refused to call off the raffle. They said they had consulted their attorneys and had been informed that they had a legal right to conduct the raffle. As a last resort, Mrs. Manabeaker and another lady purchased tickets for the show, intending to use them as evidence of the raffle, in the legal proceedings they had determined to institute if the management carried out its programme.

News of the feeling of the ladies against the proprietors of the show, and of an expected clash with the police, spread through the city, and when the hour for the raffle arrived last night the Pictorium was jammed with an expectant throng, while scores outside clamored for admission. Acting Mayor Maseng, Chief of Police Shepherd, and a dozen policemen were present, and many ladies were in the audience.

At 9 o'clock Mr. Fowler, one of the managers, appeared on the stage and announced that ticket No. 30486 had won the baby. He asked the holder of the lucky number, if present, to step on the stage and receive the baby.

Linford Anderson, better known as "Chuck" Anderson, former Chief of Police, arose in the audience with a yell, and, waving a ticket over his head, declared himself the winner.

A deafening cheer arose from the crowd as "Chuck" picked his way to the stage. At the same instant an attendant wheeled onto the stage a handsome willow crib, in which, snuggled under a profusion of pink coverlets, lace and ribbons, reposed the baby.

Fowler lifted "Chuck" onto the stage, led him to the crib and lifted the little thing into his arms. "Chuck" gave a yell of horrified surprise, opened his arms, and the next instant the baby—a baby pig—bounced from the stage onto the floor of the hall, and, squealing vigorously, was circling madly among the audience.

In an instant the crowd of men, women and children, screaming and shouting, was engaged in a frantic pursuit of the porker. It was finally cornered and turned over to its new owner.

If there were any ladies of the W. C. T. U. or Society for the Protection of the Purity of the Home present, they made their exits without making their identity known.

• • • • •

Jefferson, Ia., will have a permanent moving picture show from now on. Mr. George Wick, of Omaha, having leased the former bowling alley building on the east side for the term of one year. His wife is an expert pianist, and special music will accompany the photographic exhibition. The price of admission will be ten cents.

• • • • •

"Acme" is the name chosen by Manager J. L. Herbold, of

## NEW ESSANAY FILM

# The BELL BOY'S REVENGE

### DESCRIPTION

This picture is one continuous heavy laugh, the story and the plot so simple that the humor in the film is at once seen, and it appears so comical that laugh upon laugh will come from every one present; and it furthermore teaches the moral that you should never fail to tip the bell boy. This little overnight on the part of the hotel guest causes all the trouble.

An Irishman not being up to the custom refuses a tip to the bell boy who has carried his baggage to the desk. The boy swears revenge. Finding out the number of the room the Irishman has been assigned to he quickly rushes up stairs and changes the number on the doorposting the number of the Irishman's room on the door of a very athletic young lady's room, and of course when she enters the room she goes for him, and then everything happens: she chases him all over the hotel, up stairs, down stairs, through bed rooms, over tables, and every where, until finally he escapes through a window, just as two pursuers enter him by the windows.

Length about 285 ft. Price 12c. per ft. Code, Baybel

## A CLEAN, CLEVER COMEDY PICTURE

A REAL LAUGH PRODUCER

READY NOW

Ready January 4th

## "THE FOOTBALL CRAZE"

A SCREAM

Essanay Film Mfg. Co.

501 Wells St., Chicago, Ill.

the South Mill street, New Castle, Pa., moving picture show, from among the many names suggested during the recent competition. Miss Lena Winternitz, of Croton avenue, was the winner of the prize of a season's ticket offered for the most appropriate name, and from now on the place will be known as the Acme Theater. The building has been completely renovated and refitted.

The Girard Moving Picture Co., operating the Palace, in Mechanicsville, is playing to big houses, and Mr. Girard can well thank Bill Sudro, his manager, for his increase in business, as Bill is a popular fellow of that place.

The Art Theater, of the same place, is doing a nice business.

Mr. Ed. Murphy, of Auburn, is now manager of the Novelty Theater, in Troy, N. Y., and is one good all-around fellow and a good hustling manager.

He was formerly connected with the Cincinnati base ball team and was one of the best pitchers that ever held that position.

He is a member of the Auburn Lodge of B. P. O. Elks; that accounts for his goodfellowship.

Mr. A. Nathan, formerly of the People's Vaudeville Co., of New York City, in which Dave Warfield the actor is interested, opened the Star in Schenectady about October 1. Mr. Nathan is a thorough moving picture business man, and has the name of having the brightest and most distinct light on the curtain in Schenectady. His place is being remodeled to accommodate the increasing trade.

The managers of the five-cent moving picture theaters in Troy, N. Y., held a meeting in the offices of the Imperial Moving Picture Co. and decided to keep their places closed on Sunday evenings. They would have been doing business on Sundays yet but the last man to open a five-cent theater in Troy insisted against all pleadings on opening his place on Sunday afternoons. That, of course, aroused the church, as they claimed it kept the Sunday school of that place.

The newspapers here have taken the matter up and are going to print coupons, allowing the people themselves to vote yes or no. Forward the ballots to the newspaper offices, they in turn separating the votes and sending them to the aldermen of the respective wards, publishing the votes sent in day by day.

In that way the people at large will decide whether the moving picture theaters will open or not on Sunday evenings.

Among other things that help to make Manchester, Ia., an up-to-date town is the installation of a ten-cent theater. This little amusement house will make a specialty of moving pictures and illustrated songs, and will give as clean and neat a performance as can be seen in any large city for the same price.

Mr. H. Allen, the manager, is sparing no pains in making this theater one of the best. He will make three changes of programme a week and will be open afternoon and evening, excepting Sundays.

#### RAPID WORK BY PHOTOGRAPHERS.

Developing and Printing Pictures for Cinematograph Displays.  
From the London Daily Mail.

As regards the rapidity with which daily events can be photographed and shown within an hour or two to the general public, the following account of the arrangements made for the Grand National 1907 race will suffice to give some idea of this. Six taking machines were at work on different points of the race-course and a special van was in readiness for the films to be developed while en route for London. The moment the race was over the train started, and while running full speed homeward the operators were hard at work developing. Indeed, not only were the films developed but they were washed and dried on a special mechanical drum.

On arrival a motor car in waiting carried the film quickly to the printing establishment, where 520 feet of it was printed on to the positive film. As soon as this was finished it was rushed off to the Alhambra, Empire and Oxford Theaters and shown to an almost incredulous audience. When the final cup tie was played at the Crystal Palace a motor car drove the film to London, and within three hours a cinematograph display of the match was given.

The royal wedding, which took place recently at Wood Norton, was another occasion on which remarkable celerity was displayed by the energetic cinematographers. The bridegroom and the procession were photographed with apparatus which had been perfectly adjusted beforehand. The moment the necessary photographs were secured the films were rushed through at break-neck speed, and, as it were, the wedding ceremony was shown to Londoners on the evening of the same day.

## NEW ESSANAY FILM

### THE FOOTBALL CRAZE

#### DESCRIPTION.

We hear from all reports that the people are still laughing over our recent comedy success, "Ball Boy's Revenge," and for fear it will subside we now forge to the front and put them in renewed convulsions with what we think will be the greatest laughing picture of the year, "The Football Craze." For a long time we have thought that a good satire picture could be gotten up on this popular game, and we got it. In fact, everybody gets it, and it is an over-energetic crowd of football players that gives it to everyone. The game starts off in an open lot, and it follows every place; that is, they follow the ball, and that seemingly harmless piece of pigskin is not particular where it lands, when it is kicked into a Jew peddler, into a dog with statutory, another selling balloons, a man's shoe new hat, and a dirty policeman; all these unlucky ones get the full force of the ball. The wild maniacs who are after it, not being content with kicking the ball into everyone's face, send it splashing through open windows and downways, followed by the players. A man getting shaved, a woman having her photo taken, a family eating dinner, an artist painting a masterpiece and a couple making love in a cab—all are rudely handled when the Ball Boy comes after the ball. It accidentally enters these various places, and finally the ball is doomed, as it happens to be kicked in the path of a vicious bulldog, who immediately grabs it and starts off. After leading the players a merry chase, he escapes and proceeds to tear the ball to pieces.

Length about 650 ft. Price 12c per Ft. Code, Rollfoot

**FOOTBALL** IS A "KICKING" GAME AND  
YOU'LL BE KICKING YOUR-  
SELF IF YOU DON'T GET IN  
ON THE FIRST SHIPMENT OF THIS PICTURE.

Order by Early Mail. This is a Live One

Ready Saturday, Jan. 4

**ESSANAY FILM MFG. CO.**  
501 Wells Street, Chicago, Ill.



## Film Review.

The latest production of Biograph is "Professional Jealousy." Two young ladies, members of a dramatic stock company, are rivals for stelar honors. One of the fair characters seems to have had things her own way, until during a performance of "Darkest Russia," the other completely eclipses her histrionic efforts. Storms of applause reward her efforts, and when called before the curtain a shower of floral tributes fall upon her. This is viewed with cringing odium by the heretofore public's pet. The new star proceeds to the dressing-room, literally buried under a mass of flowers. When she enters, the defunct queen pounces upon her, fearing the invidious bouquets to shreds, and the two women struggle and fight furiously until the manager enters and separates them. The story is a thrilling one, with recurring ripples of comedy, to brighten it.

"The Days of '61" is the last production from Kalem Company. Outside an old Colonial cottage, seated in the midst of a rose garden, is an old lady, knitting. The warm atmosphere sends her off to sleep, and in her dreams she goes back to the stirring times of '61, when she is chosen as sweetheart for one of the brightest of boys at a huskiness contest, her the happiest of the maidens. Her happiness is soon blighted, for there comes a call to arms, when every citizen who has his country's interests at heart shoulders musket and goes to fight for "Old Glory." The parting of the lovers, the bidding good-bye of friends, the marching to war, the giving of a rose, are all stern duties that try the heart and nerve of a soldier. Then we see the fighting line in grim array, the ambush, the powder mine, the storming of the hill, the fight, capture of the gun, and final victory. Then follows the soldier's return, wounded, bearing the scars of a hundred fights, yet proud to wear the medal given by a grateful country. The affectionate greeting, and wedding. Then a step on the grave, wakened the old lady, and she rises to receive the kiss of her husband, who proves to be still the lover as of old, and the dream is over.

"How the Masher Was Punished" is Lubin's latest. A lady is molested by a masher. She calls her husband. He is just going to turn the masher over to the police when a funny idea strikes him. On the street the masher signs a paper that he will do everything the husband may ask, until released. When the irate husband meets the masher at the barber shop he commands him to have his moustache cut off and his head shaved. When he meets him in company with ladies at a dinner he makes him dance upon the dinner table. On the street he makes him ride in a boy's automobile, etc., etc. At last when the husband thinks the masher fully punished he releases him of his contract to the great relief of the masher, who will not forget so easily the lesson he received.

S. Lubin's latest subject is entitled "Through Darkness to Light." The daughter of a rich merchant walks arm in arm with her lover towards the big mansion, when out come the father and orders the lover away. The father introduces an elderly merchant to his daughter. She resists his proposal of marriage. The father scolds his daughter but she remains firm. The lover writes her a message, inviting

her to run away. She meets her lover, who drives her to the parson's house, where they get married. The daughter then sends a message to her parents, advising them of their marriage. The mother pleads for the daughter, while the father refuses forgiveness. Three years have passed, and we see the young couple in a modest little home happy with a child. The young man puts on coat and hat, kisses wife and baby and leaves for his laboratory. The young chemist at work in his laboratory is experimenting with a new invention; suddenly a terrific explosion occurs, burning the chemist's face and eyes. While the husband is unable to work, the faithful wife supports the family. She is sewing to earn a living for herself, baby and husband. While the little girl goes out to purchase groceries, she loses a penny, and in picking it up, is run down by an automobile. The occupants of the machine inquire for the little girl's address and bring her home. Great surprise of the old couple when they find their daughter to be the mother of the little girl. Reconciliation between daughter and parents. While the automobile brings the mother and daughter to their paternal home, the father brings the young husband to the hotel, where he is operated upon and his eyes are restored. Great rejoicing at the old home over the return of the daughter. The son-in-law is accepted with open arms and the family happily reunited.

Pathe Freres issue "The Tulip." In a border of giant tulips a boy and girl practice flower magic. They cause flowers and buds to open and human forms to issue therefrom, and on the black background of the garden the gardeners appear as myriads of flowers, in the center of each of which is a smiling feminine head. Tableaux showing pretty girl and flower effects are plentiful and the film winds up with a burst of multi-colored flame, which shoots in fiery splendor from leaves and petals.

And "The Shrinker." A fisherman is seen going from her home to the seashore, while on her way she is accosted by a strange, well-dressed gentleman, who at attempts to offer her indignity, but she teaches him quickly that he should not lose respect for people because they are not well dressed. In the next picture the man is seated at the seashore with a finely dressed lady, a little boy playing nearby. While they are thus engaged the lad wanders out on a stringpiece, far out into the water, and there he trips, falling into the billow. He floats about helplessly, unable to attract attention from the shore. Now his mother misses him, and soon she sees the tiny form far out, clinging desperately to a log afloat. She and her male companion run about for aid excitedly, the latter fearful about trying to rescue him, until they come upon the shrinker woman, and she promptly goes to their aid. She strikes out among the huge breakers and reaches him after a hard struggle; then with her added bundle she swings back where eager hands help her ashore.

The incident closes and the last scene shows the shrinker couple at the door of their hotel, quietly engaged, one knitting and the other feeding chickens, when another couple, well dressed, come upon the scene. They have with them the boy whose life had been saved, and all three are warmly welcomed into the house by the fisher couple.

And the "Dope and His Various Merits." This film shows the many merits of utilizing the different faculties of different breeds of dogs. The first shows the pointer at work in the field, his hunter's master bringing down a rabbit, which the dog

promptly retrieves. Another species of canine is next shown enjoying himself, incidentally utilizing his strength in the turning of a trevall grinder, the wheel of which goes round as he runs on its ribbed inner side. The work and duties of the crippled mendicant and then the pollard millman's dog are demonstrated, after which the noble shepherd dog is seen rounding up a large flock. Now is demonstrated the manner in which the game poacher has his animal trained. From his concealment in a bush he turns his fine dog loose, and the animal dashes into a lake where a duck is floating at ease. The bird attempts to outswim the canine, and a sharp chase takes place, but the dog is swifter; he soon seizes his prey, and carries it to the poacher, who places it under his coat and makes off. The last picture shows the game fox terrier engaged in conflict with a large red Reynard. He secures a powerful grip on the fox's throat, and pluckily holds on until his larger victim is lifeless. The last picture shows a hunter teasing the little terrier by prodding him with one paw of the carcass of the fox.

Selig puts out "The Two Orphans," originally a French production, and which has been translated into English. It succeeds in every civilized country under the sun as one of the most successful and heart-stirring dramatic plays. The story of the play is too well known to necessitate any extended description; it deals with the fortunes and misfortunes of the two orphan girls, one of whom is blind, who come to Paris with the idea of making their fortunes. Act I. opens with a beautiful view of the River Garonne, and the arrival of the blind girl and her sister. They encounter an old hag who makes her living by begging and worse practices, and who has two sons, one a cripple who makes a poor living as a scissor grinder, the other a vagabond who lives on what he can steal. The girl who has her sight attracts the attention of a libertine nobleman who causes her abduction, leaving the unfortunate blind girl at the mercy of the hag, who persuades her to accompany her to her lodging with a view of compelling her to sing and beg on the streets. Act II. introduces a gay scene. Nobles and ladies of the French Court are enjoying themselves when one of the men boasts of his capture of the girl who had been abducted. She is brought in and appears greatly embarrassed by her surroundings. One of the noblemen objects to the manner in which the girl has been treated, and high words ensue which lead to a duel, resulting in the death of her abductor. Act III. a street in Paris during a severe snow storm. The hag is seen compelling the girl to beg from passers-by. Whatever money is obtained in this way is at once appropriated by her taskmistress, who departs with her youngest son, leaving the cripple and the blind girl together, between whom an affecting scene takes place, each offering words of comfort for the other's affliction. Act IV. the girl who had been abducted and rescued is seen at work in her humble lodging. She is visited by her deliverer and one of the elder court ladies, but while conversing with them the boy whose life had been saved, and she see her pass through the snowy street before her mental vision, accompanied by the supposed criminal. She is tempted to rush out to join her sister, but she stops at the door by the gardeners, and being arrested for the supposed crime, she is taken to the prison. St. Sulpice. Act V. a most realistic representation of the interior of the female pris-

on in which the girl just arrested appears with others in the garb of the inmates of St. Salpêtré. Through the generosity of one of the other inmates and the kindness of the Lady Superior in charge, she obtains her pardon and at once leaves to renew her search for her sister. As yet, the interior of a garret, where she is lodged the hag, her victim and her two sons. The hag abuses the unfortunate blind girl and drives her from the room before the entrance of her sister, who has been traced to the place. The sister sinks onto a rude bed and, overcome by weariness and grief, falls into an uneasy sleep. The hag and her son leave, and the blind girl re-enters the room. By some mysterious attraction she recognizes her sleeping sister and the two are joyfully reunited. The woman and her son again enter and try to separate the girls. A fight ensues between the cripple and his brother, the former trying to champion the cause of the girl, in the midst of which the gendarmes arrive on the scene, accompanying the nobleman who rescued the elder girl, and the court lady. The hag and her villainous son are placed under arrest and the other characters are made happy as is their due.

And "The Four-Footed Hero." Nature fakes and nature fakers have given rise to much acrimonious discussion of late, but the instance of animal sagacity, courage and devotion shown in this film should satisfy the most skeptical that all extraordinary animal stories are not fakes, and all will agree that the intelligence displayed by our four-footed friend reaches almost beyond the realm of instinct, and very nearly approaches reasoning powers. As Bernard dog pictures are always popular, and the combination secured in this with the intensely exciting engendered by the rescue of the child from the burning building, will make this picture successful beyond all previous records and cause a widespread demand for it throughout all parts of the country. The opening scene is a pretty interior, showing the home of the little girl where she is playing with her four-footed companion and friend, an immense St. Bernard dog. Her nurse dresses her for the street and she goes out, accompanied by the dog, who walks beside her carrying in his mouth a basket intended to hold the little girl's purchases at the store to which she is going. They visit the store together, the dog carrying the basket in his mouth and returning home to be affectionately welcomed by papa and mamma. We next see our little friend being tucked into bed by "nurse," an affectionate farewell is given to the dog, and next her parents, who are going out to spend the evening, come in to bid her good night. They are seen to leave the house and the little girl is left alone save for her nurse and the ever faithful dog. In the meantime the nurse receives a visit from her young man and has a "lovely time" entertaining him. His tear apparently does not draw well and he takes another, throwing away the "stubb" without the precaution of extinguishing the light. After this, following the example set by the child's parents and apparently quite oblivious of her duties, nurse leaves the house with her lover to spend an evening at the theater, and

only the dog remains to guard the now sleeping child. Slowly it is seen that the lighted cigar carelessly thrown away is doing its deadly work, smoke is seen to be working its way through the house in gradually increasing volumes, and now the dog becomes aware of it and is plainly very distressed and uneasy. He runs upstairs to the sleeping apartments and tries hard to effect an entrance into the child's room, but from the room before the entrance of his sister, who has been traced to the place. The sister sinks onto a rude bed and, overcome by weariness and grief, falls into an uneasy sleep. The hag and her son leave, and the blind girl re-enters the room. By some mysterious attraction she recognizes her sleeping sister and the two are joyfully reunited. The woman and her son again enter and try to separate the girls. A fight ensues between the cripple and his brother, the former trying to champion the cause of the girl, in the midst of which the gendarmes arrive on the scene, accompanying the nobleman who rescued the elder girl, and the court lady. The hag and her villainous son are placed under arrest and the other characters are made happy as is their due.

Pathe Freres issue this week:

"The Talisman (or Sheep's Foot)." The "Romeo" in this film is a poor young man of noble bearing who ardently loves a lord's daughter. While embracing his sweetheart he is discovered by the latter's maid, and coming to the conclusion that his case is hopeless he goes to the woods to commit suicide. The sword on which he tries to take his life is taken from a tree a fairy uses. She listens to his tale of woe and promises to help him. At a pass of her wand she imparts a magic charm to the sheep, at the command of the fairy they throw the sheep into a furnace and soon draw forth its foot, which talisman the fairy gives to the young lover and the four mps disappear in fire. The fairy also vanishes, and suddenly there appears a huge snail, on which, with the talisman about his shoulders, the lover sits himself and is soon riding off to his sweetheart. Reaching her window he desires to serenade her, but is without any instrument, when suddenly a huge

basin fiddle appears before him, from which musicians issue. The girl is now seen on the balcony and they play for her, but the serenade is interrupted by the rival lover, who is favored by the girl's father. He is repulsed, however, and the scene ends with the balcony to lower itself, and thus young "Romeo" is taken up to the window of his sweetheart's chamber. His rival, witnessing this, summons soldiers, who attempt to oust the ardent wooer. He dives through a dresser, and when they attempt to take him out they find it solid as usual. He then leads them a merry chase, disappearing frequently into the ground, which opens for him, but finally the angry father enters and orders the girl to be carried off. They take her to a large castle, where she is incarcerated behind huge doors. Her lover comes upon the scene some sater and causes the guards to fall down in terror and by magic means makes two turrets descend on them, closing them in. Then librating the girls, he makes off. The father and the rival, seeing this, couple, but they soon come to grief. In the woods they find themselves beset on every hand by huge boots and hands which kick and cuff them unmercifully, when they find themselves in a hall they are unable to liberate themselves from the columns, which begin revolving as they hold fast, bringing them nearer and nearer to the ceiling, while the couple hark. The lovers are next seen in the grotto of Sleep, where a magic influence causes them to lie down in slumber. As they sleep their pursuers enter, carry off the girl, and after taking away the sheep's foot from the slumbering Romeo they cause a huge rock to fall upon him. When they are gone, however, the fairy appears, raises the rock and brings the young man to life. Now the talisman is taken to the butcher's by the rival lover, where as soon as an attempt is made to cut it by the meat chopper he is seized with dancing fits, and soon the entire room becomes bewitched. Try as he will he cannot rid himself of the talisman, which he finally decides to eat. He places it on a griddle and soon overrears himself with the magic motion. While he is prancing about in agony the father of the young girl enters, and seeing the foolish young fellow in such a ridiculous position, becomes terrified. Just at this time the father of the talisman comes on the scene and is taken the girl instead. The last scene shows the triumph of the sheep's foot. The herds and maidens dance in a beautiful tableau and symbolic figures rise, surrounded by colored fire. The dancing, however, notwithstanding, is not for his own and all is joy and happiness.

Labin this week issues:

"The Silver King." Wilfred Derwer is ruined at the races. While talking of his losses, his wife comes and tries to induce him to return home, but is insulted by Geoffrey Ware, a former sweet-

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heart of her's. Wilfred Denver swears revenge and starts in pursuit of Spider, the gentlemanly cracksmen, has gone to the Wares home to commit a robbery, and while in the act of doing so, Wilfred Denver appears, with revolver in hand. He is overpowered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment, Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol. When Denver comes to and discovers Ware is shot, finding his pistol with one barrel fired, he thinks he committed a murder. He rushes home to tell his wife what he had done, and she and her faithful old servant James help him to escape. Denver goes to the silver fields of South America, where he eventually becomes a millionaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily reunited. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence, but Denver refuses. Spider is denounced as the murderer by Corbett, one of his former pals, and Denver and his family live happily thereafter.

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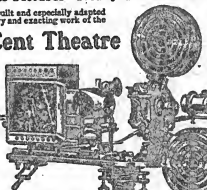
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## Editorial.

### The Cigarette Smoker.

Calling on a manufacturer the other day, the question of what to do with the cigarette fiend, as an operator, came to the front, and after expressing our opinion, we were informed that the representative of a trade circular, combining one or two remarks that had been made by others, was making capital out of our reports of fires and other information of like nature. It was remarked that it was bad policy for us, as the leading organ of the trade, to touch upon such subjects; that several adverse criticisms had been made as to the propriety of reporting such information; that it had a tendency to frighten off a few prospective customers, and that there was *no real danger from fires*—at least, if there was, they should be ignored, because there was no necessity for anyone to learn about them, on the principle that where ignorance is bliss, 'tis folly to be wise. This reminds us of the ostrich, which at the time of danger buries its head in the sand and imagines it is safe, forgetting its great bulky body is in full evidence to its pursuers. So long as we have the conduct of this paper, our pen will be used in the endeavor to eliminate all the folly of minimizing that which every honest man, in the trade must acknowledge is a *very grave danger*, and inimical to the best interests of those who have the uplifting of the cause at heart. When our editorials on this subject are being reprinted in the fire journals and quoted at meetings of the boards of fire underwriters as being to the point; the fact that fire inspectors are writing for our opinion, and that our attitude is being endorsed by our readers, is sufficient proof to us of the need for such reports we elect to publish. The case in point that originated the above, is the recent fire in Joyland Amusement Company's nickelodeon, Hudson street, New York. Benjamin Metzger, a boy nearly seventeen years old, was at the machine, smoking a cigarette, and the film running

loose. He throws his cigarette away, it falls onto the film, and a fire is the result of this action. But this is not all. The machine, an up-to-date one, fulfilling the requirements of the underwriters, is condemned as being faulty. Now, gentlemen, use your common-sense and ask yourselves, What does this mean? Is every machine to be again put to vigorous tests? Have you again to fight for existence? And all the work to be begun again; time wasted; acrimonious remarks made and listened to in silence. Have you to go again, cap in hand, begging the powers that be to grant you a hearing?—and perhaps be snubbed for your pains. Is it right, or just, or sensible, to treat you thus? And for what? *The folly of a boy who was smoking at work.* It ought to be made a criminal offense, liable to imprisonment, for anyone to smoke at such a time. We have advocated, and still insist, that the only solution of the problem is to license the operator, who must be over twenty-one years of age, capable of passing any test submitted to him, and a non-smoker. "Yes," said our friend, "but if you get such operators, you will have to pay them." There's the whole crux of the problem—dollars and cents—and we emphatically assert that the man who for the saving of a few dollars jeopardizes the lives of the public, is as big a criminal as the cigarette fiend he employs, and should be held to his full modicum of responsibility. Yes, it means the employment of an intelligent, capable body of men, *who know their business.* What are a few paltry dollars compared with the satisfaction of knowing there is a man, and not a boy, in the booth? Not only in the booth, but in the workshop. It is still fresh in the minds of the trade how the fire in Attorney street was caused. If not, let us recapitulate. One of the employees was re-winding film and smoking a cigarette; another employee brought three or four reels more, and the smoker put his cigarette on the bench in a position for the other man to put the reels of film on to it. Result: The whole place gutted—and in a crowded tenement locality. Honestly, now, ask yourselves, can you wonder at the action of the fire underwriters? The cause you all know; the remedy lies with yourselves as above outlined. Eliminate the cigarette from among your films. And in conclusion: Don't smoke yourself when you go among your own films. It sets your employees a bad example.

### Illustrating a Lecture.

By BURTON H. ALBEE.

Selecting the subject and preparing the lecture are really but a comparatively small part of the work. It is essential, as has been pointed out previously, that the subject be carefully selected and the preparation be as thorough as the lecturer is capable of making it. And yet, in an illustrated lecture, he has done only a part of his work when this is done. The illustrations, which are to appeal to the eye of the audience, are more important than some lecturers appear to think. The mixtures of good and poor illustrations, or those which partially illustrate the subject in some lectures, indicate that the lecturer had no clear idea of what he intended doing, or else did not understand the important art of making text and illustrations correspond.

Many lecturers believe they can prepare a lecture and then go to some large slide house and pick out illustrations. But judging from the botch generally made when lectures are illustrated in this way, no greater mistake could be made. Machine-made illustrations are not suitable. They show that something is wrong. The individuality, the personal selection and characteristic il-

lustration of the lecturer is lacking, and the lecture suffers proportionately. Text and illustrations must correspond, or there will be painful pauses and disconcerting breaks which will cause anything but a favorable impression.

The pictures must always be good. This doesn't mean that all must necessarily be among the best examples of art, and yet if this were possible, how much more pleasure there would be in listening to an illustrated lecture. The better the pictures are the more pleasure they will excite and the better the impression on the audience.

Far too often the pictures are not good, and when the pictures are not good and do not illustrate, the combination is about as bad as possible, and it is difficult to understand how such lecturers succeed at all. It would seem as though present day audiences would refuse to listen to them. But apparently there is no end to their multiplication. They go on and on, and in numerous instances make a success, so far as money is concerned. That better success for which everyone should strive, which is not measured by dollars, will never be reached under such circumstances.

Every lecturer who achieves success knows that the only way to make his text and his illustrations harmonize is to go over the ground personally, camera in hand. If he doesn't operate the camera himself he should direct its operation and have the pictures made to exactly illustrate his thought. It is hard work, and it means a great deal of personal inconvenience in numerous instances, perhaps in most, but the harmonious relations of text and illustrations can be obtained in no other way.

Possibly it will be maintained by some that lectures are often successfully prepared from books, which is not denied, but here the same general principles apply. The illustrations must be prepared to go with the text, whether the text be prepared from books or from a personal visit to the locality. The lecturer should keep in mind the absolute necessity of harmony.

Sometimes a lecture can be prepared from books and yet have illustrations of the scenes or incidents described made especially for it. But even then the matter of personal selection will be found to be the principal feature in the text and the illustrations. This element must be strongly emphasized or the lecture will be little more than a perfunctory statement of fact or fancy with machine-made illustrations to accompany it, a really unsatisfactory and unimpressive combination.

In making the photographs for the illustrations, assuming that the lecturer is doing this himself, extreme care must be exercised in the selection of the views. It seems an easy thing to go out and make negatives to illustrate a lecture, yet a trial of it will demonstrate beyond question that it is not easy and that much study is required to secure pictures which are really satisfactory. The camera is one of the marvels of modern times, but it takes one fault which must be carefully watched—it takes everything within the field of view. The lens is over-truthful, and being wholly without artistic imagination it impresses upon the sensitive film everything, no matter how commonplace or inartistic it may be, and often the illustrations suffer seriously in consequence.

The artistic sense of the photographer, or the one who is directing his operations, must be well developed, through cultivation, or else the resulting pictures will contain many inartistic and perhaps actually repulsive objects or scenes. This applies quite as forcibly to records, of which there are necessarily a good many in a lecture, as it does to what may be termed the pictorial views. A record is a record, but there are great differ-

ences in records, and the lecturer should study art principles enough to qualify him to make or direct the making of good pictures, otherwise something will always be lacking, no matter how conscientiously one may work.

While the right way to prepare a lecture and its illustrations is as has been pointed out, there is one other way which is often followed and may be attended with reasonably satisfactory results. One may select the slides from the stock of any reputable maker or dealer and write the lecture around them. Where no other means is possible, this is permissible, and if one works carefully, good lectures can be prepared and illustrated in this way.

Very many lecturers are doing this. Probably all but very few of the vast number of illustrated religious lectures which are given all over the United States are prepared in this way. In fact, it is the only way that the average minister or Sunday school superintendent can do it. Few have ever been over the ground; described, consequently they are compelled to adopt a substitute, and this method yields reasonably good results.

The work can be done well, and is often done well, yet at its best it will fall far short of the results of the other method, preparing illustrations to illustrate the text. If one can do this, his thought is not hampered and his expression can be full and free. In other words, he can develop his thought freely without regard to the limitations imposed by illustrations and make his illustrations a part of his thought. Unless this is done there can be no successful combination of text and illustrations.

Possibly lecturers will say that it is impossible to personally make, or direct the making, of the illustrations for any particular lecture, yet it will be admitted that the masters among lanternists do this. Prof. Elmendorf, Burton Holmes in these later times; John Stoddard and Henry Regan in days past. These lecturers made and are making perfectly harmonious lectures and illustrations because they personally do all the work themselves. Prof. Elmendorf has spent many hundreds of dollars upon the apparatus with which he makes his negatives, and a larger proportion of them are made by his own hand. Those who have enjoyed the intellectual treat of listening to one of his lectures and seeing the beautiful pictures with which they are illustrated, will appreciate what is meant by this harmonious combination. And the same observation applies with equal force to the admirable lectures and illustrations of Burton Holmes.

Certain limitations may prevent doing as well as might be desired, yet if a lecturer follows the general plan of these masters, and develops his own individuality in the same direction as much as possible, he will be doing the right thing and his work will be far more acceptable than it would be otherwise. Gradually he will strengthen his own individuality and style and in doing this he will establish a reputation for good work which will be worth all the effort exerted.

Argenta, Kan. has a moving picture show which is said to be the equal of any in the country. The Enlow Wright Amusement Company opened the only show in Argenta this week. It is a high-class attraction in every respect. Separate accommodations are to be provided for white and colored people. A large variety of films is to be shown, and none will be allowed to become old. Constant change is to be a feature of the exhibit.

\* \* \*

In Whitehall, N. Y., Smith Brothers, of Saratoga Springs, who operate moving picture shows in Saratoga, Schenectady and Glens Falls, under the name of the Wonderland Circuit, have leased the Smith-Millet Building on Canal street, and are making preparations to begin business, opening about January 6.



## The Nickelodeons.

By Joseph Mendill Patterson (in the *Saturday Evening Post*).

Three years ago there was not a nickelodeon, or five-cent theater devoted to moving picture shows, in America. To-day there are between four and five thousand running and solvent, and the number is still increasing rapidly. This is the boom time in the moving picture business. Everybody is making money—manufacturers, renters, jobbers, exhibitors. Overproduction looms up as a certainty of the near future; but now, as one press agent said enthusiastically, "this line is a Klondike."

The nickelodeon is tapping an entirely new stratum of people, it is developing into theatersgoers a section of population that formerly knew and cared little about the drama as a fact in life. That is why "this line is a Klondike" just at present.

Incredible as it may seem, over two million people on the average attend the nickelodeons every day of the year, and a third of these are children.

Let us prove up this estimate. The agent for the biggest firm of film renters in the country told me that the average expense of running a nickelodeon was from \$175 to \$200 a week, divided as follows:

Wage of manager .....	\$25
Wage of operator .....	20
Wage of doorman .....	15
Wage of porter or musician .....	12
Rent of films (two reels changed twice a week) .....	50
Rent of projecting machine .....	10
Rent of building .....	40
Music, printing, "campaign contributions," etc. ....	18
Total .....	\$190

Merely to meet expenses, then, the average nickelodeon must have a weekly attendance of 4,000. This gives all the nickelodeons 16,000,000 a week, or over 2,000,000 a day. Two million people a day are needed before profits can begin, and the two million are forthcoming. It is a big thing, this new enterprise.

The nickelodeon is usually a tiny theater, containing 199 seats, giving from twelve to eighteen performances a day, seven days a week. Its walls are painted red. The seats are ordinary kitchen chairs, not fastened. The only break in the red color scheme is made by half a dozen signs, in black and white, No Smoking, Hats Off, and sometimes, but not always, Stay as Long as You Like.

The spectatorium is one story high, twenty-five feet wide and about seventy feet deep. Last year the year before it was probably a second-hand clothier's, a pawnshop or cigar store. Now, the counter has been ripped out, there is a ticket-seller's booth where the show window was, an automatic musical barker somewhere up in the air thunders its noise down on the passer-by, and the little store has been converted into a theaterlet. Not a theater, mind you, for theaters must take out theatrical licenses at \$500 a year. Theaters seat two hundred or more people. Nickelodeons seat 199, and take out amusement licenses. This is the general rule.

But sometimes nickelodeon proprietors in favorable locations take out theatrical licenses and put in 800 or 1,000 seats. In Philadelphia there is, perhaps, the largest nickelodeon in America. It is said to pay not only the theatrical license, but also \$30,000 a year ground rent and a handsome profit.

To-day there is cutthroat competition between the little nickelodeon owners, and they are beginning to corner each other out of existence. Already consolidation has set in. Film-renting firms are quietly beginning to pick up, here and there, a few nickelodeons of their own; presumably they will make better rates and give prompter service to their own theaterlets than to those belonging to outsiders. The tendency is clearly toward fewer, bigger, cleaner five-cent theaters and more expensive shows. Hard as this may be on the little showman who is forced out, it is good for the public, who will, in consequence, get more for their money.

The character of the attendance varies with the locality, but, whatever the locality, children make up about thirty-three per cent. of the crowds. For some reason, young women from sixteen to thirty years old are rarely in evidence, but many middle-aged and old women are steady patrons, who never, when a new film is to be shown, miss the opening.

In cosmopolitan cities, where the foreigners attend in larger proportion than the English-speakers. This is doubtless because the foreigners, shut out as they are by their alien tongues from much of the life about them, can yet perfectly understand the pantomime of the moving pictures.

As might be expected, the Latin races patronize the shows more consistently than Jews, Irish or Americans. Sailors of all races are devoted.

Most of the shows have musical accompaniments. The enterprising manager usually engages a human pianist with instructions to play Eliza-crossing-the-ice when the scene is shuddery, and fast ragtime in a comic kid chase. When there is little competition, however, the manager merely presses the button and starts the automatic organ, which is set up as it were to bellow out, "I'd Rather Two-Step Than Waltz, Bill!" just as the angel rises from the brave little hero-cripple's corpse.

The moving pictures were used as chasers in vaudeville houses for several years before the advent of the nickelodeon. The cinematograph or vitagraph or biograph or kinoscopes (there are seventy-odd names for the same machine) was invented in 1888-1889. Mr. Edison is said to have contributed most toward it, though several other inventors claim part of the credit.

The first very successful pictures were those of the Corbett-Fitzsimmons fight at Carson City, Nevada, in 1897. These films were shown all over the country to immense crowds and an enormous sum of money was made by the exhibitors.

The Jeffries-Sharkey fight of twenty-five rounds at Coney Island, in November, 1899, was another popular success. The contest being at night, artificial light was necessary, and 500 arc lamps were placed above the ring. Four cameras were used. While one was snapping the fighters, a second was being focused at them, a third was being reloaded, and a fourth was held in reserve in case of breakdown. Over seven miles of film were exposed and 198,000 pictures, each 2 by 3 inches, were taken. This fight was taken at the rate of thirty pictures to the second.

The 500 arc lamps above the ring generated a temperature of about 115 degrees for the gladiators to fight in. When the event was concluded, Mr. Jeffries was overheard to remark that for no amount of money would he ever again in his life fight in such heat, pictures or no pictures. And he never has.

Since that mighty fight, manufacturers have learned a good deal about cheapening their process. Pictures instead of being 2 by 3 inches are now  $\frac{5}{8}$  by  $\frac{1}{4}$  inches, and are taken instead of thirty to the second, for the illusion to the eye of continuous motion is as perfect at one rate as the other.

By means of a ratchet each separate picture is made to pause a twentieth of a second before the magic-lantern lens, throwing an enlargement to life size upon the screen. Then, while the revolving shutter obscures the lens, one picture is dropped and another substituted, to make in turn its twentieth of a second display.

The films are, as a rule, exhibited at the rate at which they are taken, though chase scenes are usually thrown faster, and horse-races, fire-engines and fast-moving automobiles slower, than the life-speed.

Within the past year an automatic process to color films has been discovered by a French firm. The pigments are applied by means of a four-color machine stencil. Beyond this bare fact, the process remains a secret of the inventors. The stencil must do its work with extraordinary accuracy, for any minute error in the application of color will mar the map. The  $\frac{5}{8}$  by  $\frac{1}{4}$  inches print is magnified 200 times when thrown upon the screen by the magnifying lens. The remarkable thing about this automatic colorer is that it applies the pigment in slightly different outline to each successive print of a film 700 feet long. Colored film sells for about fifty per cent. more than blacks and whites. Tinted films—browns, blues, oranges, violets, greens, and so forth—are made by washing, and sell at but one per cent. over the straight price.

The films are obtained in various ways. "Straight" shows, where the interest depends on the dramatist's imagination and the set-piece scenes are merely playlets acted out before the rapid-fire camera. Each manufacturing firm owns a studio with property-room, dressing-rooms and a completely-equipped stage. The actors are experienced professionals of just below the first rank, who are content to make from \$18 to \$25 a week. In France a camera and a picture specialist has grown up, and he works only for the cameras, but in this country most of the artists who play in the film studios in the daytime play also behind the footlights at night.

The studio manager orders rehearsals continued until his people have given the attendance varies with the locality, but, whatever the locality, children make up about thirty-three per cent. of the crowds. For some reason, young women from sixteen to thirty years old are rarely in evidence, but many middle-aged and old women are steady patrons, who never, when a new film is to be shown, miss the opening.

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ter of an inch over the cloth. The camera is opened again and another picture is taken showing the quarter-inch cut and quarter-inch mark. The camera is closed, another quarter inch is cut and chalked; another exposure is made. When these pictures so slowly obtained are run off rapidly, the illusion of fast self-action on the part of the scissors, chalk and needle is produced.

Sometimes in a nickelodeon you can see on the screen a building completely wrecked in five minutes. Such a film was obtained by focusing a camera at the building, and taking every salient move of the wreckers for the space, perhaps, of a fortnight. When these separate prints, obtained at varying intervals, some of them perhaps a whole day apart, are run together continuously, the appearance is of a mighty stone building being pulled to pieces like a house of blocks.

Such eccentric pictures were in high demand a couple of years ago, but now the straight-story show is running them out. The plots are improving every year in dramatic technique. Manufacturing firms pay from \$5 to \$25 for good stories suitable for film presentation, and it is astonishing how many sound dramatic ideas are submitted by people of insufficient education to render their thoughts into English suitable for the legitimate stage.

The moving-picture actors are becoming excellent pantomimists, which is natural, for they cannot rely on the playwright's lines to make their meanings. I remember particularly a performance I saw near Spring street, on the Bowery, where the pantomime seemed to me in nowise inferior to that of Mademoiselle Pilar-Morin, the French pantomimist.

The nickelodeon spectators readily distinguish between good and bad acting, though they do not mark their pleasure or displeasure audibly except very rarely, in a comedy scene by a suppressed giggle. During the excellent show of which I have spoken, the men, women and children maintained a steady state of fascination at the changing figures on the scene, and toward the climax when forgiveness was cruelly denied, lips were parted and eyes filled with tears. It was as much a tribute to the actors as the loudest bravos ever shouted in the Metropolitan Opera House.

To-day a consistent plot is demanded. There must be, as in the drama, exposition, development, climax and denouement. The most popular films run from fifteen to a comedy minute and are from five hundred to eight hundred feet long. One studio manager said: "The people want a story. We run to comics generally; they seem to take best. So-and-so, however, lean more to melodrama. When we started we used to give just flashes—an engine chugging to a fire, a base man in a uniform, a charge of cavalry. Now, for instance, if we want to work in a horse race it has to be as a scene in the life of the jockey, who is the hero of the piece—we've got to give them a story; they won't take anything else—a story with plenty of action. You can't show large conversation, you know, on the screen. More story, larger story, better story with plenty of action—that is our tendency."

Civilization, all through the history of mankind, has been chiefly the property of the upper classes, but during the past century civilization has been permeating steadily downward. The leaders of this democratic movement have been general education, universal suffrage, cheap periodicals and cheap travel. To-day the moving picture machine cannot be overlooked as an effective protagonist of democracy. For through it the drama, always a big fact in the lives of the people at the top, is now becoming a big fact in the lives of the people at the bottom. Two million of them a day have so found a new interest in life.

The prosperous Westerners, who take their week or fortnight, Fall and Spring, in New York, pay two dollars and a half for a seat at a Broadway play, a melodrama, a comedy or a show-girl show in a Broadway theater. The stokers who have driven the Deutschland or the Lusitania from Europe pay five cents for a seat at a problem play, a melodrama, a comedy or a show-girl show in a Bowery nickelodeon. What is the difference?

The stokers, sitting on the hard, wooden chairs of the nickelodeon, experience the same emotional flux and counter-flux (more intense is their experience, for they are not as blasé) as the prosperous Westerners in their red plush orchestra chairs, up-town.

The sentient life of the half-civilized beings at the bottom has been enlarged and altered, by the introduction of the dramatic motif, to resemble more closely the sentient life of the civilized beings at the top.

Take an analogous case. Is aimless travel "beneficial" or not? It is amusing, certainly; and, therefore, the aristocrats who could afford it have always traveled aimlessly. But now, says the Democratic Movement, the grand tour shall no longer be restricted to the aristocracy. Jump on the rural trolley-car, Mr. Workingman, and make a grand tour yourself. Don't

care, Mr. Workingman, whether it is "beneficial" or not. Do it because it is amusing; just as the aristocrats do.

Film people are as much at sea about what their crowds will like as the managers in the "legitimate."

Although the goad-like growth of the nickelodeon business as a factor in the conscious life of Americans is not yet appreciated, already a good many people are disturbed by what they do know of the thing.

Those who are "interested in the poor" are wondering whether the five-cent theater is a good influence, and asking themselves gravely whether it should be encouraged or checked (with the help of the police).

Is the theater a "good" or a "bad" influence? The adjective don't fit the case. Neither do they fit the case of the nickelodeon, which is merely the theater democratized.

Take the case of the Passion Play, for instance. Is it irrelevant to portray the Passion, Crucifixion, Resurrection and Ascension in a vaudeville theater over a darkened stage where half an hour before a couple of painted, short-skirted girls were doing a "sister-act"? What is the motive which draws crowds of poor people to nickelodeons to see the Birth in the Manger flashed magic-lanternwise upon a white cloth? Curiosity? Mere mocking curiosity, perhaps? I cannot answer.

Neither could I say, what it is that, every fifth year, draws out pilgrims to Oberammergau, where at the cost, from first to last, of thousands of dollars and days of time, they view a similar spectacle presented in a sunny Bavarian setting.

It is reasonable, however, to believe that the same feelings, whatever they are, which drew our rich to Oberammergau draw our poor to the nickelodeons. Whether the powerful emotional reasons produced by the spectator in the Passion Play are "beneficial" or not is as far beyond decision as the question whether a man or an oyster is happier. The man is more, feels more, than the oyster. The beholder of the Passion Play is more, feels more, than the non-beholder.

Whether for weal or woe, humanity has ceaselessly striven to complicate life, to diversify and make subtle the emotions, to create and gratify the new and artificial spiritual wants, to know more and feel more both of good and evil, to attain a greater degree of self-consciousness; just as the one fundamental instinct of the youth, which most systems of education have been vainly organized to eradicate, is to find out what the man knows.

In this eternal struggle for more self-consciousness, the moving picture machine, uncouth instrument though it be, has enlisted itself on special behalf of the least enlightened, those who are below the reach even of the yellow journals. For although in the prosperous vaudeville houses the machine is but a toy, a "chaser," in the nickelodeons it is the central, absorbing fact, which strengthens, widens, vivifies subjective life; which teaches living other than living through the senses alone. Already, perhaps, touching him at the psychological moment, it has awakened to his first, groping, necessary discontent the spirit of an artist of the future, who otherwise would have remained mute and motionless.

The nickelodeons are merely an extension course in civilization, teaching both its "badness" and its "goodness." They have come in obedience to the law of supply and demand; and they will stay as long as the slums stay, for in the slums they are the fittest and must survive.

So great has been the growth of public interest in moving pictures within the last two years that one of the foremost vaudeville theaters in the city is to be devoted wholly to the new form of entertainment. The house is Keith & Proctor's Twenty-third street. Beginning on December 6 moving pictures, with descriptive songs, will form the shows there. Admittance will be five cents and ten cents. No seats will be reserved.

With the change in style of amusement, the theater's name also will be changed. Thereafter it will be the Bijou Dream. It will be the largest and most perfectly appointed place in this country in which moving pictures are shown. The rapidity with which these pictures have developed into a popular amusement, especially for those who are unable to pay the price of admittance to the average show, is surprising. A few years ago, when the moving picture was introduced in connection with lectures, it was looked upon as an innovation that would be short-lived. But now millions of dollars are invested in such entertainments.

Arrangements have been made with American and foreign firms to supply to the Bijou Dream the first sets of new pictures, so that in this theater the best scenes will be shown before they are seen anywhere else in this country. There will be three complete changes of pictures and songs every week.



That lecturing with moving pictures has met with decided approval by the public is well evidenced by the large crowds that nightly pack the Novelty Theater, at 871 Third avenue, New York City. The lecturer is Mr. James H. Flattery (better known as "Uncle Al"). Mr. Flattery was formerly a member of the Ed. Harrigan Irish Comedian Company, and is conceded to be one of the best humorists and elocutionists in the city. He is also a song writer of no little ability, and his recent campaign song devoted to Fire Commissioner F. J. Santry proved a big hit.

Mr. Joseph F. Coufal is general manager of the Novelty.

\* \* \*

The residents of Cherokee, Ia., have been wondering what Mr. Noonan was going to do with his purchase, the former Catholic Church. The curiosity has been satisfied by the announcement that it is to be converted into a place of amusement and will be opened under the management of Noonan and Wheeler with an attractive moving picture programme. It is a permanent attraction with changes twice each week. The admission is five and ten cents.

\* \* \*

Supreme Court Justice Carr, in Brooklyn, N. Y., January 3, handed down a decision in the case of Thos. E. Finn, manager of the Majestic Theater, who was arrested on Sunday, December 22, charged with violating the Sunday law in permitting a moving picture show to be produced in his house. At the time he was placed under \$500 bonds for his appearance in a police court. When arraigned he pleaded not guilty and declined to give bonds and was committed to jail, and then his counsel got a writ of habeas corpus for his discharge, holding that his arrest was illegal.

Justice Carr in his opinion sustains the habeas corpus writ and dismisses the prisoner. He holds that the mere fact that a man is on the stage delivering a lecture is not "public entertainment" under the law, and that the "showing of the pictures clearly does not constitute a crime."

Justice Carr specifically states that he has not gone to the bottom of the law, but bases his decision purely upon the testimony taken before him.

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From Boston, Mass., a correspondent sends us information that after having served as a place of worship for upwards of half a century, the famous old church at the corner of Warren avenue and Berkeley street, known as Berkeley Temple, has been sold to an amusement company.

It is expected to blossom forth with a high-class moving picture and illustrated song show which will mark the actual passing of the old edifice from the religious to the amusement world. Its next title will be "The Scenic Temple."

The new company which bought the Temple has for its president William D. Bradstreet, a man of broad experience in the handling of amusement enterprises and who is at the present time at the head of amusement houses in Providence, Taunton, Waltham, and Everett, and is building another in Marlboro.

It is the intention of the management to conduct a high-class show that will last for two hours each afternoon and evening. The management is now negotiating for the engagement of Rita Mario, the famous woman orchestra leader, whom they hope to have conduct a large women's orchestra that they have already hired. In the temple will at least for a time remain the \$14,000 organ that was formerly in use there, and with the aid of this instrument it is planned to have several of the country's best organists give brief organ recitals in connection with the daily shows.

The auditorium of the temple, which it is estimated will seat about 3,000 persons, will soon be all refitted with opera seats.

The bill for the first week will be headed by J. W. Myers, long the star of the Edison Record Company staff of vocalists, who will be heard in popular numbers. Miss Ada Jones, another of the Edison record stars, will also sing. In addition to these stars, a fire bill that will appeal to the women and children and better class of persons is being prepared.

\* \* \*

Cinematograph exhibitions have recently been the objects of "crusades" in various cities. These shows may be readily be conducted in an improper manner that it is not surprising that

police chiefs and others have found them objectionable. In Chicago and elsewhere it has been charged that lewd and indecent pictures were shown. A still graver charge is that the pictures have habitually shown dramas of crime, in which the courageous burglar or highwayman is the hero. The price of admission, which is the lowest possible, allows boys of very tender years to frequent the shows, and, as it is allowed, probably with much justice, that these exhibitions have a demoralizing effect, and inflame the imaginations of youngsters to deeds of violence.

Such exhibitions as these should certainly be prohibited. They teach no good lesson, and they do not even furnish amusement to adult minds. A proprietor who depends for his patrons largely upon the street gamins should be forced out of business.

But in another aspect the moving picture exhibitions are wholly admirable. The well-conducted exhibitions commonly present panoramas of travel in the countries of any continent, some of them in the most inaccessible lands of the globe. These pictures are highly educational. The scenes that they present are so realistic that the spectator imagines himself actually traveling in remote countries. Other praiseworthy pictures are those which show in detail the world's great industries. Even the little tragedies and comedies told by the pictures are in no way harmful as long as they have no immoral suggestion.

Intrinsically, the moving picture machine is really one of the greatest inventions of the age. Like many other things that are good in themselves, it may be put to a bad use. The nickel theater, with its insufferably cheap "vaudeville acts," and its ear-splitting phonograph, is undoubtedly a nuisance. The picture exhibition which is run decently, and shows pictures that are really educational, is not only no menace to public morals, but positively a benefit in supplying a place where men and women may find really sensible recreation and amusement at the smallest possible expense.—*Cleveland Plain-Dealer*.

\* \* \*

Canon Chase, in a statement, criticizes the reported remark of Justice Carr in the case concerning the writ of habeas corpus for the man convicted of giving a moving picture show on Sunday at the Majestic Theater, that there was no more reason for making such an arrest than for arresting a clergyman whom he had heard give a lecture on the Holy Land, illustrated, he says, in the same manner as in a theater, though the probabilities are that the clergyman's illustrations were by the stereopticon and not by moving pictures.

Canon Chase declares there is much difference, asserting that the theatrical presentation is simply for the making of profit. He declared that contracts calling for Sunday performances on the part of actors were void, and that Sunday prohibiting labor on Sunday. Thus, he says, the Doull ordinance is unconstitutional.

The Canon continued: "If Justice Carr is correct in saying there is no difference, if the subject is education, between a moving picture given in a church without admission fee on Sunday and the same thing given in a theater for pay, then as the law clearly forbids public shows on Sunday, the judge can declare the offender now before him to be innocent, but should order the arrest of myself and other clergymen who occasionally use illustrations for the Sunday school on Sunday."

\* \* \*

#### FIRE IN SHOW CAR.

J. R. Bonheur Severely Burned in Battle With Flames.

San Diego, Texas, December 26.—The two show cars belonging to Bonheur Bros., while en route to San Diego from Laredo Tuesday morning, encountered a serious accident by fire, caused by a hot cinder from the engine. The show coach behind the Bonheur Bros.' baggage car has an office room that faced in the direction the train was going. The door of this room was left open to a few moments while J. R. Bonheur stepped out on the platform. While the door stood open some hot cinders entered the car and set fire to some dry laundered clothes laying on a package of show bills. When discovered, a solid mass of flame was pouring out of the open doorway. Mr. Bonheur instantly realized the danger of leaving the door open, as the draught of air caused by the rushing train would force the fire to eat out the partition separating the office from the men, women and children in the other end of the coach and imperil their lives before they would have time to escape, as they were all unconscious of the impending danger. There was no way to get at the door to shut it and thus stop the draught of air except to reach through the mass of flames and grasp the door knob with his hand. This, Mr. Bonheur unhesitatingly did, and burned his left hand and arm seriously. One side of his face was badly blistered. His eyelashes and mustache were burned off, his left ear and cool, and his ear dangerously injured. His dermis was burned to a crisp, and his clothes were on fire as he tried to signal the engineer. If he had thought to turn off the air he could

READY, SATURDAY — JANUARY 11th

# ANOTHER ESSANAY SUCCESS

# Jack of all Trades

A Tremendous Laugh for Every Audience

See the "FOOTBALL CRAZE" and then determine if we do not start the New Year right. We started them in laughing and we are going to make them keep it up, when they see our latest comedy, "Jack of all Trades," thrown upon the screen. You have all heard about the master of everything, the one who thinks he is a plumber, baker, electrician, coachman, expressman, barber and paperhanger combined; so thought "Jack of all Trades."

## DESCRIPTION.

We open showing him securing a situation as a coachman, and after trying for several minutes to attach the horse with the head toward the carriage, he is readily bounced by the employer. The next scene is getting a job as an expressman, and after dropping a trunk two nights of steps, and through a ceiling and through a dining-room table, he is roughly evicted from the house; but this does not discourage him. He next tries his hand as a barber, which job he doesn't keep longer than it takes to throw him out.

He next tries painting, and after painting everything in sight, from the bureau to a man dressing for an evening supper, he is again given his walking papers; and not yet discouraged, he next enters the employ of a paper hanger, and the way he tries to hang paper on a wall would make even the most gloomy scream with laughter; but the lady of the house does not scream. She boils with anger, and, grabbing poor Jack, she shows him the quickest way to the front door and unfortunately throws him on a butcher who is talking to the servant girl in front. Quickly picking himself up he spots an "ad" in the paper for an electrician. Though he has never turned his hand to this trade, he believes that it is simple enough for him to take a chance, not knowing that something electrically gives shocks. He enters the office of a merchant to repair his phone, and happens to grab hold of a live wire; he makes everything lively around for a few minutes; the man of the office comes in and seeing such commotion being raised grabs hold of Jack, but unfortunately he also receives a shock and the two dance around for quite a while until they are parted from the live wires and Jack is again thrown out to hunt for another situation. This he quickly does and lands a job as a baker, and he happens to know as much about baking as a cat does about Sunday. The proprietor of the baker shop finds this out when he catches Jack kneading dough all over the floor. Again he is angrily thrown out of work.

Bracing himself up in the end, he finds himself this time a plumber, another trade he knows nothing about. He is sent on a job to repair a leaking water pipe, and when it is finished it would take a dozen plumbers two weeks to get it back in order. The picture closes with the "Jack of all Trades" holding a shower over himself to wash off the flow of water which he has caused by his inexperience to come from the pipes.

Length about 650 ft. • Price 12c per foot Code—Jack

THE BEST YET DON'T MISS IT ORDER NOW

Send your patrons out laughing and they'll come back soon. Essanay comedies will always do it

**ESSANAY FILM MFG. CO.**  
501 Wells Street, Chicago, Ill.

have stopped the train, but never having experienced such an emergency it did not occur to him to step his feet to the swinging out from the railing of the platform, yelling himself hoarse. The cries of "Fire!" from Bonheur, after the train had gone over a mile, with the hot flames bursting out of the windows and door behind them, the glass breaking out from the intense heat, the signals of distress were heard by the engineer who brought the train slowly to a stop. The loss amounted to over \$1,000, including \$850 worth of moving picture film.

Mr. Bonheur is said to be the father of the moving picture show. It is claimed that he originated the idea in 1883 and after working on the plans for three years he submitted them to Thomas A. Edison in 1886, who perfected the machine. Later advice state that Mr. Bonheur's injuries are more serious than at first supposed and great praise is due him for his heroic effort to prevent the flames from spreading to the coach containing the women and children.

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## OBITUARY.

Dr. Coleman Sellers.

Dr. Coleman Sellers, the distinguished engineer and scientist, died in Philadelphia, December 28, 1907, aged eighty-two years. He was born in Philadelphia in 1827, and although his parents intended him to become a farmer, he devoted himself with enthusiasm to scientific and mechanical studies. He was educated at private schools in his native city and at Bolmar's Academy, West Chester, Pa., but he supplemented what instruction he received in his favorite studies by diligent reading and experimentation, often constructing his own apparatus and showing in this early work much of the skill and ingenuity which characterized his later achievement. He spent two years in agricultural pursuits, giving his time chiefly, however, to the improving of farm implements, and in his nineteenth year his mechanical bent was so obvious that he was engaged by his elder brothers as a draughtsman in the Globe Rolling Mills, at Cincinnati. Here he familiarized himself to such good purpose with all the details of the mills that he was able constantly to suggest simplifications and improvements in the processes. He was made superintendent and general manager of the plant before he had attained his majority. Owing to his success in building locomotive engines designed by his brother for use on the Panama Railroad, he was appointed foreman, in 1851, of the Niles & Co. locomotive works in Cincinnati. After five years a kinsman, William Sellers, induced him to return to Philadelphia and take charge of the draughting room of William Sellers & Co., manufacturers of machinery and machinists' tools. In the course of his thirty years' service with this firm he became chief engineer of the establishment and was admitted to partnership in 1873. He designed a great variety of tools and machinery during this period, all of it characterized by his usual originality and accuracy.

Many interests other than those connected with his immediate work crowded Dr. Seller's life, and to the full development of these his enthusiasm and ability seemed ever ready to respond. In 1861 he recommended the now indispensable absorbent cotton for use in surgery, and several years earlier he made himself master of the art of photography, which he wished to use in illustrating machinery for advertising purposes. As a result of his application to this side issue of his work, he was able to make many important improvements in photographic methods—notably in the use of glycerine in keeping wet plates wet for an indefinite length of time. The kinematograph, the earliest of the appliances for exhibiting "moving pictures," was patented by him in 1861, and as early as 1879, in the course of lectures delivered before the Franklin Institute of Philadelphia, he took photographs by artificial light, and demonstrated at the same time the actinic properties of the invisible ultra-violet rays of the spectrum. He was one of the founders of the Philadelphia Photographic Society, and acted as American correspondent of the *British Journal of Photography*, besides contributing largely on the subject to publications in this country.

## The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed description of the latest photographic processes. American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent, and in the Colonies. Ad. rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us. Subscriptions \$1.75 per annum. Specimen copies free on application. E. T. HERON & CO., 9 Tottenham Street, LONDON, W.

## CORRESPONDENCE.

## Slide Makers Organisation?

New York, December 31, 1907.

Editor MOVING PICTURE WORLD:

As the manufacturers of films at the present time are aiming to produce the best results they possibly can, both in the way of novelty, artistic posing, quality, etc., so are the slide-makers. The illustrated song is as important to the five-cent theater as the moving picture. Illustrations for songs should be beautiful, artistic and pleasing to the eye, therefore I, as the pioneer of the illustrated song slide makers, wish to make the following statement:

There are a number of unscrupulous, mean individuals who have pirated and stolen every good set of slides that they could lay their hands on. These people copy slides of my make, also those of other good manufacturers, and foist them on the public at a cheap price, the article being very inferior and at the same time bearing the names of the original manufacturers of the same. In this way the country is flooded with a lot of imitation slides which are poor, badly gotten up, and that damage the original manufacturers beyond description, kill the sale of the original product and ruin the business. I think that these men should be published and that the associations should protect the legitimate slide-maker by purchasing only from him and not from any imitator. A good set of slides cannot be made for less than \$5.00 to the wholesaler, in large quantities, and a very fine slide cannot be made for anything like this. Therefore when these unscrupulous parties offer slides for a song at \$2.00 and \$2.50, the only question that remains is, "How bad are they, and what do they give for the money?" I think, in the interest of art and the moving picture business in general, that your valuable publication should try to weed out these people and publish them in a manner so that it would be impossible for them to do any business with any respectable firm. There are also a number of firms who publish inferior slides of songs that have been illustrated (under contract of sole illustration) by legitimate slide-makers. This also injures the business.

Thanking you in advance, and wishing you a Happy New Year, I am,

Sincerely yours,  
A. L. SIMPSON.

## Good Advice.

CHICAGO, ILL., December 28, 1907.

Editors, MOVING PICTURE WORLD:

There is now being agitated the formation of an organization of motion picture operators and there seems to be a diversity of opinion of just what sort of an association would best serve the ends sought. Most of the written opinions, to date, so far as the writer has observed, bear the earmarks of inexperience in affairs of labor—and that is what the operator proposition, as it confronts us, amounts to. The end desired by all is the elimination of the incompetent operator and the securing of adequate pay for competent men. This is what we all want, and the accomplishment of these ends will eventually work to the good of all concerned, both employer and employee.

But, after an experience of twenty years in the labor movement, allow me to say that these things cannot be done by any mamby-pamby, good-Lord, good-devil "association" of operators proposing to protect the operator, while at the same time catering to the employer. In the writer's humble judgment what is needed is a bona fide union of operators, affiliated with the electrical workers' union, whose avowed and only purpose is to protect the operator. There is one thing and one thing only will ever eliminate the incompetent man, and that is establishment of a uniform wage scale. When the operator has to pay the same for the incompetent as for the good man he will naturally employ the latter, but so long as he is allowed to put on an incompetent man because he can get him cheap the incompetent will be with

## EDISON FILMS

## LATEST FEATURE SUBJECT.

## THE SUBURBANITE'S INGENUOUS ALARM.

A New Comedy Hit. Full of Amusing Incidents.

## SYNOPSIS OF SCENES.

A broker's office in the City. Mr. Early, as usual, arrives late and is caught by the manager and threatened with dismissal. Mr. Early buys an alarm clock which wakes him in the morning all right, but refuses to ring, stating its snores are the best under his pillow and goes off to sleep again.

The next morning Mr. Early leaves street cars and trains and arrives at the office in time to get another lecture from the manager. He drops his hat upon a plant. He passes by the window and his wrist—drops it from his window and arranges with his friend to pull it in the morning, as he passes by, feeling this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected.

Near the small hours of the morning a burglar spies the rope hanging from the second story window and is about to ascend, when he is interrupted by a policeman, who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious alarm.

He is again aroused by a tipsy clubman upon whom he empties a basin of water and then goes back to bed; this time tying the rope around his feet.

A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed. Out of the window and into the street, away the milk wagon drags him; down the street; around corners. Never used before, until at last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake.

Mr. Early arrives at the office in bandages and on crutches, but on time—at 5 a. m.—much to the amusement of the scrub woman.

No. 5538.

Code, Yearbook.

Length, 105 ft.

Class A.

Price, \$5.50

## OTHER LATE FEATURE FILMS.

No. 5358. LAUGHING GAS.—Class A. Code, Yearbook. 575 ft. \$50.75. For complete synopsis send for Circular No. 340.

No. 5359. COLLEGE CHIVVIES.—Class A. Code, Yearbook. 700 ft. \$105.00. For complete synopsis send for Circular No. 350.

No. 5360. THE THUNDERBOLT DANGERS.—Class A. Code, Yearbook. 800 ft. \$120.00. For complete synopsis send for Circular No. 338.

No. 5361. MIDNIGHT RIDE OF PAUL REVERE.—Class A. Code, Yearbook. 915 ft. \$137.25. For complete synopsis send for Circular No. 332.

No. 5362. JACK THE KISSER.—Class A. Code, Yearbook. 750 ft. \$110.00. For complete synopsis send for Circular No. 341.

No. 5363. A RACE FOR MILLIONS.—Class A. Code, Yearbook. 975 ft. \$142.25. For complete synopsis send for Circular No. 342.

No. 5364. THE RIVALS.—Class A. Code, Yearbook. 750 ft. \$117.00. For complete synopsis send for Circular No. 343.

No. 5365. THE STRIKE.—Class A. Code, Yearbook. 753 ft. \$111.75. For complete synopsis send for Circular No. 326.

No. 5366. THE AMERICAN.—Class A. Code, Yearbook. Length 85 ft. Price, \$24.50. For complete synopsis send for Circular No. 337.

ATTENTION! ATTENTION! ATTENTION!

Nicholson and Vandewater, Dealers, Renters, and Exhibitors.

The following list of headline and feature subjects are ENTIRELY NEW to a large number of those NOW identified with the motion picture business, as well as to the majority of the patrons of the

REPERTORY. A list of motion picture exhibitions. We have just allied a SINGLE order from one of the largest and oldest exhibition and rental houses in the country for 40,000 feet of film selected from the subjects given below, which tells its own story plainer than words.

Why should YOU not take this opportunity to profit by existing conditions! All ordinary size orders made up and shipped within 12 hours after receipt of order.

No. 5799. The Great Train Robbery. 740, A

6034. Capture of "Yegs". 860, A

6035. Furellia. 1075, B

6036. Manic Chase. 530, B

6118. The Kryptomaniac. 415, A

6120. The Seven Ages. 415, A

6127. How These Lost Men Roll. 575, A

6130. Stolen by Gypsies. 845, A

6181. The Little Train. 725, A

6187. The White Caps. 835, A

6190. For Art's Sake. 655, A

6211. T. E. Watermelon. 415, A

6212. Patch. 725, A

6214. Down on the Farm. 440, A

6221. Wreckers. 815, A

6221. Everybody Works. 440, A

6222. Life in an American. 350, A

6223. Bull Fight, with section showing river tragedy. 1000, A

6239. Dream of a Harebit. 470, A

No. 6241. A Winter Straw. 500, A

6245. The Terrific Kids. 600, A

6249. A Good Cowboy. 1000, A

6253A. Life of an American. 1000, A

6258. Waiting at the Counter. 1000, A

6263. How the Office Boy Shows a Desperate Counter. 1000, A

6268. Waiting at the Counter. 1000, A

6275. Scenes and Incidents in S. Military Academy. 753, A

6278. Scenes and Incidents in S. Military Academy. 753, A

6282. Waiting at the Counter. 1000, A

6285. Waiting at the Counter. 1000, A

6288. Waiting at the Counter. 1000, A

6291. Waiting at the Counter. 1000, A

6294. Waiting at the Counter. 1000, A

6297. Waiting at the Counter. 1000, A

6301. Waiting at the Counter. 1000, A

6304. Waiting at the Counter. 1000, A

6307. Waiting at the Counter. 1000, A

6310. Waiting at the Counter. 1000, A

6313. Waiting at the Counter. 1000, A

6316. Waiting at the Counter. 1000, A

6319. Waiting at the Counter. 1000, A

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DEALERS IN ALL PRINCIPAL CITIES.

us. You may attempt his elimination by means of "examining boards." That would probably help some, but only in a very measurable degree. An operators' union by itself would be able to accomplish little, but by the aid of the electrical workers it could do much. An operator should receive 50 cents per hour on long run with time and a half for "evening only" shows, but he will never again get that wage except through a fight. An operator's union must expect a fight but it must, to be successful, be conservatively managed and must bend its first efforts to arouse organization, attempting nothing else of moment until that end has been accomplished. It must then not attempt to establish such a scale as above named all at once. It must be done gradually but firmly, the position taken being that a house that cannot afford to pay decent wages has no business to open at all. There should be no injustice perpetrated as against the employer, but when it comes to protecting the employer or the operator the union's business must be to protect the latter.

The organization of an effective union would necessitate, in the first instance, as matters now stand, the admitting to membership of many men whose competency would, to say the least, be open to question; but these men while necessary in first organization would gradually eliminate themselves, so that in time the end of the operators' union would become, as is the locomotive engineers' or the electricians', a certificate of competency. The necessity for admitting incompetent men in the first instance arises from the fact that, owing to employers' greed, coupled with the preeminently rapid rise of the motion picture business, a very large percentage of operators are of questionable competency. An organization composed only of competent operators might in time accomplish their end, but it would take years. Organize the men first—thoroughly. Gradually establish a wage scale and the would-be incompetents will eliminate themselves through the assistance of the employer, who is going to have the best his money will buy for the price he has to pay. As to methods of organization: the Trades' Council of any city will gladly proceed to organize the operators if asked to and that without a cent of cost. The writer would gladly join an organization as above set forth; but he don't care to waste time or money on any "associations" formed by the bosses or by film men.

F. H. RICHARDSON, Operator.

### Proper Care of Films.

Chicago, January 2, 1908.

#### Editors MOVING PICTURE WORLD:

There seems to be a surprising lack of application of common sense to matters connected with films and projection affairs in general, both by operators and film men. In conversation with a partner in one of the largest film houses in Chicago, a house that has done business almost from the inception of the five-cent theater in Chicago, and one having in stock hundreds, if not thousands, of reels of film, he remarked: "It is a shame that operators don't adjust their machines so as to not scratch the film."

"What do you mean?" I asked.

"Mean? Why we often have a roll of film filled with rain marks by the time it has been out three nights."

Now, this man has been handling films for a long time and has thousands of dollars invested in them, and yet he did not know that the rain marks complained of are not caused by the machine at all, or at least in a very, very small degree. I see that Will G. Barker, in December 21 issue of MOVING PICTURE WORLD, deals with this matter correctly, though I cannot say as to his claim that static electricity attracts the dust to the film. Personally, I rather doubt this, but shall test it. Certainly static electricity is generated by the rapidly moving film, but it would, it seems to me, only attract such particles of dust as contained iron or certain other metals. That scratches on the emulsion which produce the effect called "rain" are beyond any question of a doubt, as I have stated in my handbook, caused by (a) holding the film flatwise between thumb and finger in rewinding, and (b) by "pulling down" when rewinding, the latter being responsible for nine-tenths of the damage. If one only stops to consider it will be seen that the scratching of a film in passing through the late model machine is a practical impossibility, since, from the time it leaves the roll, absolutely nothing touches the emulsion side until it rewinds on the take-up or is deposited in the box. The only bearing on the face side is the tension springs, and they run on the track, tapping in some machines, slightly on the emulsion. A glance through the light ray will reveal the fact that the air is full of dust in any operating room, and naturally more or less of this adheres to the film, especially if, as is frequently the case, it has been splashed in spots with oil. Now, it does not require any large degree of wisdom to tell what will happen when in rewinding the operator holds the film stationary and revolves the reel to tighten the roll (pulling down we call it). This act causes

the whole film, or as much of it as is wound, to "slip" on it, self under more or less pressure, and the dust particles between plow through the emulsion like so many pin points. In the average five-cent theater a film will be rewound five to seven times an evening, or twelve to sixteen times (sometimes even more) in eight hours. If the operator adds to pulling down, the holding of the film flatwise between the thumb and fingers, it is easy to imagine the damage possible to be done in even one day. The tighter pulling down is done the greater the damage and more pronounced the rain marks produced. The writer ventures the assertion that a new film of good stock placed each night in box containing a moisture mat and rewound at slow speed without any pulling down, the film held by its edges while rewinding, will be in first-class condition after running five hundred times, or even a thousand times. Some time film renters will wake up and insist on their customers giving films proper care. Operators don't like to do it for the reason that it takes about four times as long to rewind properly as it does to yank the film back onto the reel as fast as they can turn the crank. In many cases, however, they are not given time to rewind properly. Theater owners seem to proceed on the principle that the film will soon be out of their hands anyhow, and minor damage they don't have to pay for don't interest them, so the film lays in a hot operating room all night instead of being placed in a moisture box and the operator works his own sweat will be rewinding. Where rewinding is done on a take-up and the tension is set right, there is little or no damage done in rewinding.

With a high-class, modern machine, given time to do it properly, the writer will undertake to run a film through five hundred times with nothing more than a possible slight mark where the tension springs rub. This performance cannot possibly be duplicated in the show-every-eighteen-minutes five-cent theater, however; but holding the film by its edges and avoiding pulling down as much as possible will materially reduce the rain-mark damage.

F. H. RICHARDSON, Operator.

With all the unsatisfactory business of the vaudeville houses in New York last Sunday, Archie L. Shepard's "advanced vaudeville" moving picture show at the old Manhattan Theater turned crowds of people away.

A batch of policemen prevented the public from witnessing "The Passion Play," a moving picture series, at the Lyric last Sunday.

Behind the theater the pictures were shown, but only the house staff viewed them.

No arrests were made. Manager N. Hoyt Burnett, of the Lyric, pleaded with Chief of Police Kohler to be arrested, but the city guardian ignored him, instructing the men of the law to inform everybody seeking admittance there would be no show. The public was not forcibly restrained from entering the Lyric, but in order to obtain admittance it would have been necessary to shove three 100-pound policemen out of the theater entrance.

Mr. Burnett says he will appeal to the courts. Chief Kohler replies if he has not the right to station his men in front of the theater, they will be withdrawn, but the policy of "police repression" will be continued meanwhile.

Strat Island has now fallen in line and opened a nickelodeon on Broad street, Stapleton. It is called the "Idle Hour," and is patronized by Connally & Brembeck, who opened a place on Saturday and they had opened well. "Terrible Ted" was the star film, but unfortunately the moral was cut out either by design of the renter, or because he could not afford to buy the worn-out piece; anyhow it is bad policy to leave the story finishing with Ted displaying the scalp and not let the people know it was only a dream. Another subject showed a specimen of French justice (?). A gendarme takes his innamorata out in stolen goods, the owner sees them, who gets her taken to the court, where the justice (?) orders her to return the stolen goods to the owner. The gendarme wraps his cloak round the girl and takes her home. Meeting his superior, he is ordered off on duty, taking his coat, leaving the girl half nude on the streets of Paris. The captain of police said, if that is French justice, no wonder they are such heathens. Beyond these the opening is an augury of prosperity.

Hundreds of readers endorse the free and open policy of The Moving Picture World. Subscribe now for 1908, and get more value for \$2. than from any other paper in the trade.



**"The Operator's Nightmare."**

BY "TRAMS."

Philm Finnicker was tired, but his brain was inspired, With "Film Subjects" his head was inflated; With "Cabby's Bad Dreams," "Cape to Cairo" Scenes, "Fox Hunting" and couples ill-mated.

But he got into bed, and covered his head With the bed clothes and tried to forget 'em; And as night onward crept he finally slept, But, oh! Lobsters!! he was sorry he'd eat 'em!!!

He'd horrible dreams, and moonlight's cold beams Shone brightly over his pillow, He felt the queer motion of being on the ocean, Toss'd on a raft on the billow.

But his Camera he had got, and took quite a lot Of pictures, of mermaids and kippers, A sea serpent, too, that was sailing the blue, Half a mile of it "took"—with it's flippers.

Then he struck a sand-bank, and downward he sank, As a "Sou'wester" blew quite a "boister." When he'd sunk quite a mile, he focussed a smile And a wink on the face of an oyster!

Then he suddenly found himself on dry ground, Turning the handle—a million a minute, On a Suffragette's brain, but he labored in vain, As he found there was nothing much in it.

Then he heard a loud whiz, and upward he riz, Caught up by an aerial motor; He thought it would "bust," he scarcely could trust That they'd enough petrol to float her.

But all was serene, as he caught a moonbeam, And said that bright slide of lunar; On the face of the moon, he fell in a swoon, Said the old man, "Why didn't you call sooner?"

"I've been waiting to show some scenes down below, 'That hap' when I'm shining so brightly, 'Of couples that spoon 'neath the light of the moon, 'And naughty things that occur only nightly!"

But poor Philm was dazed, and felt quite amazed. As the old man with forefinger pointed To the wonderful scene, said Philm in his dream, "Can't! 'Twould make my camera disappointed!"

Then the old man, so queer, said, "Now that you're here 'Let's have a jolly good time between us, 'I'll Marconi an invite to a gay Satellite, 'A giddy young kipper called Venus!"

**Film Review.**

Biograph's latest film is "Professional Jealousy." "He who envies another admits his own inferiority." Here is an old Latin maxim that might be apply-applied to the leading figure in this Biograph film story. Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One seems to have had things her own way for a time, having been cast always for the leading roles, which opportunities made her the "public's pet." However, she does not wear the mantle of fame becomingly, for her success has made her petulant, peevish and selfish. On the other hand, her rival works studiously, and by her subtle art has won some attention, until during a performance of "Darkies" Russia, she completely eclipses the histrionic luster of the hitherto favorite. In the Ballroom Scene (which is one of the most novel and pretentious ever staged in motion pictures) she simply carries all before her, eliciting thunderous applause and bravos of an enthusiastic audience, and the admiration of the pariahs and hot polios of the company. The curtain is raised again and again on the scene of her

triumph, until she is called forward and a shower of floral tributes bestowed upon her. As may be imagined, this is viewed with cringing odium by her rival, who proceeds to the dressing-room, convulsed with rage, where the maid does her best to soothe her. At this moment the new star enters; her beautiful visage more radiant than the resplendent flowers with which she is laden. The offering of some of the blossoms to her companion, who has endeavored to suppress her passion, is the precursor of a stormy scene. The rage of jealousy fires her soul, and the recrudescence of the queen pounces upon the invidious bouquet, tearing them to shreds. What follows must be left to your imagination in this description, as it is simply indescribable, and must be seen to be appreciated. Enough it is to say the two women struggle and fight furiously until the stage manager, whom the maid has called, separates them with his time-worn injunction, "Be a l-a-d-y!"

Pathe issues this week, "Go, Little Cabin Boy." A lad who is about to embark as a cabin boy is seen making his preparations with the help of his old grandmother. After much kissing and embracing, he finally

But Philm blushed, then felt himself pushed From off the moon's rim, through the mist O! And downward he fell, into the regions of—well— Into the arms of Mephisto!

Said his majesty grim, "I'm glad you've come in, 'I've quite a warm welcome awaiting you! 'On the carbon sit down, I'll tone you quite brown, 'An eternal 'film' fire will be baking you!"

But from that hot range, there came a quick change, And Philm sped from the place quite brisk O! He was lifted quite high, up into the sky, On to a "skyscraper" building in Frisco.

As he gazed down below, he saw the warm glow Of a fire that was raging the city; Great now was his ire, for the house was on fire; To die quite so young was a pity!

Then he looked round about for a way to get out Of the danger so horrid and threatening, Quite maddened with fear, at the danger so near, As he saw down below the crowd beckoning.

As his eyes glanced around he speedily found Some "Dunlops" just freshly inflated; "Onite the right thing, to save a whole skin, 'He, in his 'presence of mind,' debated."

To prepare for a fall, he wrapp'd round like a ball His body with tires of soft rubber, Then did a big jump, "Now for the bump"!!! Said he, with a cry and a shudder.

The crowd in the street, 'midst the fire and the heat, Watched his descent with amazement, They gave him a cheer, which soon turned to fear, As down bouncing he came to the pavement.

With a whiz and a whirl, and a quick upward curl, He rebounded high up from the street; "What a 'film' I would make," he gasp'd with a quake, "Guaranteed, not approximate feet!"

As downward he came the crowd tried in vain To catch Philm as he descended; But try as they could, they found it no good, His bouncing would never be ended!

For a week and a day, he bounded that way; Full hungry and weary of breath, "What could be done? Let's shoot him," said one, "To save him from starving to death!"

Then he heard a gun fire, which punctured a tire, And then—*awoke*—with a horrible scream; "It's the lobster! I knew it! Henceforth I'll eschew it! 'THANK GOD! IT WAS ONLY A DREAM!"

departs, going off with a stalwart mariner. He is taken down to the pier where a big fishing schooner waits; and on board this craft he is soon about his new duties. Fate is hard with him, however, for a big bully takes a dislike to him, with the result that whenever he meets the lad it means beating for the latter. Another seaman interferes for the boy, however, and there are several scuffles between the two men. The boy bears all patiently and even writes cheerfully to his grandma telling her that he is well and learning rapidly, hoping to be a clever sailor some day. His sailor friend sees the boy and pats the boy fondly, but the big bully orders him off roughly. It is apparent that the boy's lot is a hard one, but he doesn't grumble, taking a beating stoically and sticking close to his duties. The scene now changes and shows a view of the ship, the men working in the rigging. Suddenly a huge sea comes over her and one of the sailors is carried into the ocean. He struggles about desperately and all seem to lose their presence of mind, when in an instant, the boy seizes the situation and the next moment has leaped into the water. He reaches the drowning man, and striking out desperately heads towards shore with

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his burden. His strength is giving out, but he struggles on and is soon washed upon the beach, where he falls unconscious. The rescued man, however, has now recovered, and taking the lad up in his arms carries him on his shoulders up a huge cliff and into the town, finally laying him down at the door of his home. The grandmother comes out in hysterics, but the boy soon recovers and his aged grandparent embraces him fondly, thanking the big seaman sincerely, while he in turn thanks his little rescuer.

"Father and Drunkard." The first view in this film shows the arrival of a schooner at a pier. The crew leap joyously ashore and go to their homes; the home of one of the sailors is seen and as he arrives there he is greeted affectionately by his wife and little son. But another side of his life is seen when he enters a drinking place and makes merry with his friends; soon his eye rests upon two men gambling with dice and with a drunken loss of control he joins them; his friends try to dissuade him, but he is obstinate and drinks more and more, at the same time losing his money at the game. His boy comes to call him home, but he throws the lad aside roughly. The child runs straight to his mother and tells her of the situation and she sets out for the bar-room. In order to get there they traverse a narrow strip of land by the water, when suddenly the child slips and falls headlong into a sluice, where a heavy current is running. The frantic mother runs from the spot, desperately reaches the bar-room and spreads the alarm. All the men present offer her aid; and they drag with them her drunken husband. They bring him to the water's edge, peering under, he sees his boy battling for life in the torrent. The awful sight clears his mentality instantly; the man in him plays strongly, for he throws off his coat, and the next instant is battling his way toward his son. He reaches the child, brings him back alive, and loving hands lift them tenderly out of the water. The last scene shows the little family and the witnesses of the near-tragedy gathered round a table, where the now sober father smashes the liquor bottle and earnestly vows never more to drink.

"Military Tournament at Saumur." Here are shown the cavalry maneuvers at Saumur, the French military school. On a huge parade ground the mounted men come forth and gracefully spread in one long line before the viewing stand. With several quick evolutions they work out of this position and in two lines dash from opposite corners and at full speed diagonally over the field crossing in the center. The riders then mass themselves in the center and put their horses through various difficult feats. The next is hedge jumping and they first take the barrier in single file, after which they repeat it in one long line. Several times they are seen going, both toward and from the jump and at last in three long lines stretching entirely across the field they give an accurate idea of what a fierce cavalry charge looks like.

"Lover's Ill Luck." A young man calls upon his sweetheart, but while he is well taken up with her there is a knock on the door and her husband enters. The scared

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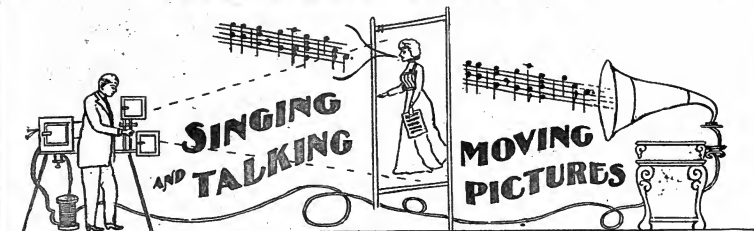
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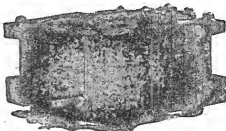
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## Editorial.

### Boyertown, Pa.

Wherever we went Tuesday this week, we were met with the question that was on everybody's lips: "What do you think of Boyertown?" "Isn't it awful?" "How are you going to treat the subject?" "Our industry has got another black eye," and similar remarks.

Boyertown has certainly added another calamity to history, and thanks to the Associated Press every paper in the country had its headlines, and for a time a little panic may prevail. We are deeply grieved at the loss of life, and sympathize with those who are bereft, and also with the sufferers. Looking at the calamity with a judicial eye, and sifting out from the mass of printed details, in which we find so many conflicting statements, then getting down to bare facts, we find there was an amateur theatrical company staging a production called "The Scottish Reformation." Now, what does this play need a moving picture machine for? And if a machine was in use, where was it placed? It certainly could not be used on the stage, where the trouble commenced.

We learn that Boyertown is a country village, without electricity or gas, using kerosene as an illuminant. A St. John's Lutheran Church had engaged the Opera House for an entertainment. Sixty boys and girls were on the stage, capable of holding forty comfortably. Kerosene lamps were being used for footlights, and an acetylene generator was supplying a spot light. Another source says the generator was supplying a moving picture machine with an amateur operator in full charge of spot light and machine. The rubber tube became disconnected with the generator, putting out the lights and causing the children to stampede towards the front of the stage, treading on the board holding the kerosene lamps, which upset, setting fire to the scenery and caus-

ing the fearful holocaust. Another says an acetylene generator caused the whole trouble; it got out of order and the operator in adjusting things set fire to the moving picture machine. Two lessons may be learned from this: First, the absolute necessity of employing an expert operator, and secondly, the prohibition of acetylene gas in a moving picture machine. Acetylene is not and never will be suitable for this purpose, because it is not portable, needs constant attention, thus distracting the operator, is an element of uncertainty in its present method of use, and cannot be made portable by compression owing to its great explosive qualities when compressed in cylinders. Experiments along this line were made at the Birmingham Oxygen Company's works, England, in 1901, which we watched with great interest. In the final results it proved to be unusable as a compressed article, being almost as explosive as if oxygen and hydrogen were mixed and a light applied.

Later reports may give an entirely different version of the accident. We strongly object to every little accident at an entertainment being headlined with the moving picture machine, on the basis of "Give a dog a bad name and hang him." All such scares can be eliminated when the trade employs only first-class men, and local authorities refuse permission for anyone to operate a moving picture machine except he be an expert.

Since the above was penned we received the following information:

"The origin of this holocaust was a mere trifle. The stereopticon used in the entertainment got out of order and several little girls on the stage rushed to the curtain to peep out to see what was the matter. One of them kicked over a lighted kerosene lamp, which exploded. Then there was a general stampede. The one narrow exit was choked. Men, women and children trampled one another in their mad confusion. Many persons tumbled over seats, to perish where they lay."

So that, after all, the poor moving picture machine had nothing to do with the affair, and we consider great censure is due the Associated Press for spreading such a canard and to the whole press of the country for publishing it so prominently. We trust that in the future there will never occur a fire in connection with a nickelodeon or moving picture exhibition, and that all operators will redouble their exertions to restore the confidence of the public in their safety.

### Our Visits.

We saw advertised outside a nickelodeon, "Fire at the Parker Building," and went inside to see—one of the biggest frauds ever put on canvas by a projecting machine. The fire (that is, the original one) occurred at night. We saw a bright sunshine, a holiday crowd at windows and on the sidewalk, watching the gala run of the fire brigade, waving papers and shielding their eyes from the sun, the dense masses of smoke stained red to represent the fire. The audience expressed disapproval at being taken in, and so do we.

Another film, beautifully photographed, "The Mountaineer," but—it is a travesty on the marksmanship of Uncle Sam's regimental scouts. A sentry looks at a girl and lets her steal his rifle; then, without a murmur, at the command of the girl, throws up his hands and releases her sweetheart, who binds and gags him, makes him take his place and locks him in. Then with the girl he flees. By-and-by the relief discovers the sentry locked in the jail and the prisoner flown. Releasing the sentry, who tells of the escape, they call for aid, and some

seven or eight crack shots (?) follow the fleeing lovers, and after sending some thirty or forty volleys, fail to hit either the man or girl, who at last are captured in a shed. Alas!

The last film this visit was "Afraid of Microbes." A half-witted, imbecile-looking old man is seen reading a newspaper article, which is thrown on the screen. Then the reverse is shown—an ad. for a microbe specific—which he immediately goes and purchases. It proves to be an atomizer, and the old imbecile proceeds on his way, squirting the dirty stuff into the faces of those he meets, gradually drawing a crowd after him, who, following him an awful long way, at last capture and kick and beat out of him what little sense and life the poor beggar had. Deary, deary, me!

Come, Mr. Manufacturer, you must do better than this. The public won't stand for it. And we don't blame them.

### Rheostat Construction.

An important part of the moving picture outfit is the rheostat. It should be compact, strongly built, and well ventilated. The resistance material should have a high specific resistance and should be capable of repeated heating and cooling without becoming brittle. Wires containing zinc, such as German silver, become brittle with extreme changes of temperature and are thereby rendered liable to breakage.

A wire which has found much favor among the manufacturers of rheostats is the wire known as "Climax." This alloy contains no zinc and it has a specific resistance fifty times that of copper, and will withstand high temperature without deterioration.

In the construction of a rheostat with a given resistance material, the cross section of the wire will be determined by the current to be carried and the length of wire by the resistance required.

For example, suppose it is desired to construct a rheostat capable of carrying a maximum of 25 amperes continuously, the material used being "Climax" wire. We find upon consulting a table of carrying capacities for this alloy that No. 10 B. & S. G., when wound in open spirals, such as are largely used in rheostat work, will have the necessary cross section to carry 25 amperes without injurious heating. The proper resistance to use is determined by a simple application of Ohm's law; that is, the resistance in ohms is equal to the drop in voltage across the rheostat divided by the current in amperes. Having thus determined the size of wire and the resistance required, it is a simple matter, with the use of proper tables, giving the physical properties of the material used, to determine the length or weight of wire necessary to fulfil the required conditions.

### A Hint to Operators.

By C. E. LINDALL.

An operator at some time in his career may blow a fuse plug and not have another one with him to replace it. This happened to a friend of mine one night in a small town and he had to send about half a mile to the power house for more fuse plugs. While his audience was waiting in the darkness some young rowdies created such a disturbance that it nearly broke up his show, and the opera house man declared he would never book another moving picture show. If you blow a fuse plug and haven't another one with you, remove the plug and with your knife cut a little strip off the edge of the brass

casing on the side, bend it over and lay it down flat with the end touching the center of the plug, and there's your bridge. Screw the plug back into place, and if the plugs were of too low amperage, fix the other the same way so you won't be bothered again. Of course, the inspector would not approve of this method of procedure any more than he would approve of bridging with a piece of copper wire, but there are times when we can't stop to ask his permission. Besides, your carbons act as a safety valve as well as a fuse will, and give you the danger signal by their sputtering, flaming and traveling around the arc when you are getting too much juice, and warning you to cut in more resistance on your rheostat.

### The Popular Nickelodeon.

Despite Efforts of Business Men to End Existence of the Five-Cent Theater, It Still Lives and Prospers Because of Popularity.

By FREDERICK J. HASKIN.

The efforts of merchants in Philadelphia and other cities to put a stop to the moving picture shows may find hearty response among business men, but the great majority is on the side of the nickelodeon. Philadelphia uses law processes, Louisville uses fine regulations, other cities employ other means to end the existence of the five-cent theater, but it still lives and prospers, financial panics notwithstanding.

The nickelodeon came to answer a demand for short, cheap, wholesome entertainment, and passed quickly from the list of novelties into that of standard amusements. Its home is a small hall that will seat a few hundred people, for if too great a crowd is admitted the amusement transcends its privileges and is raised to the rank of a theater and must pay a theater license instead of an amusement license.

The hall is fitted with a small stage that supports a screen for the pictures, while a piano or performerless musical apparatus beats out an accompaniment to the comedy or tragedy being portrayed by the moving pictures. A five-cent admission invites a patronage that would not be given anywhere else, and one may leave as early as one wishes, or stay through the entire performance.

The nickelodeon was born in a little Southern town and was the inspiration of a soda fountain man. This man had bought an expensive soda fountain and installed it in an old drug store, and soon found he was losing money. Just in the midst of his financial straits his landlord came and offered him the next door building also at a bargain figure.

The building he already had did not seem to be paying, but as nothing could be worse than that one, he concluded he would take two. He cast about in his mind for some means of making it a paying thing, and just then when a maker of moving pictures came by he found his solution. The picture maker had not been so successful himself. They decided to open a small theater that would seat a hundred people, and entertain them by throwing moving pictures on a screen and have a graphophone make music at the same time. They at first charged ten cents admission, then they saw that half as much would be more popular and profitable.

The nickelodeon was a success from the start. At the end of eight or nine months the soda fountain man and the moving picture maker had \$25,000 in the bank. The success of the picture maker was well on the highway to success. Their idea was soon flying far and wide over the country. Big cities and little ones took it up until there are five thousand or over in full swing throughout the country, with many hundred in New York alone. Some have even gone so far as to enlarge their houses, and take out regular theater licenses at \$500 a year, so they can accommodate the 800 or 1,000 people that their gatemen have showed would be possible if the auditoriums were large enough. Philadelphia, alone, has one that clears upwards of \$30,000 a year, and this, after one considers the fact that the average attendance of the smallest ones must average 4,000 a week, at least, to meet the running expenses.

New York's great trouble has been that the noise of the "barkers" megaphones and phonographs at the entrances cause annoyance, and formal complaints have been filed against the nickelodeons by merchants of the neighborhoods. As a result, the barker may go, but the phonograph, under one of its many guises may remain, for, in this age of machinery that must soon minimize man's services in many ways, even as a mechanism throws the figures of the actors and actresses on the canvas in the darkened rooms where owl-eyed ushers slittily find you

a seat, so it must eventually furnish the entrance calls, the urgent invitations to come and see what is inside, and all the gay music that sets you to wondering what lies beyond the doors.

Children are the best patrons of the nickelodeon. The five-cent piece is easily begged from the parental purse, and thousands of tots go to the tiny moving picture show who never see any other. To meet their demands real fairy tales are often enacted and bits of travel and history shown. In large cities where a new foreign population helps swell the census rolls an astonishing large percentage of the audience in the nickelodeon is drawn from the Latin races who cannot speak English, who could not understand a word of English play, but who can understand and enjoy a picture pantomime.

Romance finds its adherents the world over, whether one understands the language of a country or not, and the tragedies of a Watteau shepherdess, posed, perhaps, in some modern wood just outside Paris, where real sheep are available, are quite real to the audience of a New York East Side nickelodeon, whether they are mentally interpreted in Yiddish, Italian, Bohemian, Syrian or Polish.

The blunders of the tipsy man with the accommodating latchkey are understandable in any language, whether a picture portrays them, and the tragic story of the forsaken wife and the dying child are as real as real can be, and sympathetic sniffles and visible applications of handkerchiefs bear flattering tribute to the far-away actors in some moving picture studio, who acted out the touching little drama before the powerful camera. The nickelodeon in its demand for many and varied pictures has created, in the five years of its existence, a new class of actors and a new class of playwrights. Actors who never more see a real stage, who are ever far away from real footlights, and who never hear the plaudits of the millions they please by their art, play out in pantomime before the cameras the hundreds of little dramas that the moving picture machines under their manifold names present to audiences all over the world; men who could not write a line of a play have become famous at making plots for the actors to interpret. The nickelodeons use the majority of the films so prepared and talent and ingenuity are busy keeping up the supply.

It is no small task making these little photographic films of the modest proportions of five-eighths by one and one-eighth inches, but so many of them strung together that the whole is many hundred feet long. Large stages fitted up in interiors, roof gardens and the tops of giant skyscrapers are pressed into service and often the homes of the actors and actresses are used to give better effects when needed.

Long excursions into the parks near Paris or New York are made with actors and actresses in costume ready to run automobiles, ride horseback, engage in some mirth provoking chase or act out simple tea party scenes, as the needs of the play may be. When real pedestrian or disinterested parties of any sort sometimes cross the line of the camera at the critical minute, so much the better for the picture—it gives a greater reality.

Busy thoroughfares, shady country lanes and private gardens are all being pressed into service to-day by the enterprising maker of pictures for the five-cent theater, and every device that science can bring him is pressed into service. Sometimes the process is slow and the work is expensive. There are freak pictures where giant knives rush out and slice bread, unsliced. With a few jerks and amid much laughter and speculation, the incident is over in a few seconds. Yet it took many days to make that film, for the knife was moved ever so tiny a distance, and photographed, then moved and photographed again, and yet again, until the entire film has received its impressions and when rapidly reeled off saw the effect that a thousand exposures had been necessary to produce.

Sometimes the scenes to be reproduced are miles apart. The critical audience in the little nickelodeon may discover too crude attempts at deception, and so natural settings must be procured if possible. Cabs hurried down the Champs Elysees or the benefit of the camera ran on the sidewalk, accidents occur and people are evidently injured as per schedule. Accommodating ditchers, comforted by substantial money, have been found who were willing to be knocked bodily into the holes they have dug and then emerge covered with dirt and confusion for the benefit of the ready camera.

Cowboys who never saw the plains have charged bravely through the Bronx to circumvent a mail coach robbery by a band of Indian braves borrowed from the Hippodrome, all under the camera's cypselan eye. But when real Western scenes are needed to complete the pictures, the camera man has bundled up his expensive instruments, his miles of delicate film, and, with a hurry-up order from the nickelodeon managers in his pocket, has gone swiftly to the deserts of Arizona or the mesas of New Mexico. There he has pressed the real cowboy and the real Indian into scenes that the real crowd of endless plain and sapphire sky that can never be faked.

The nickelodeon audiences demand travel scenes. They must be had, and they must be filled with adventure and perhaps have a bit of romance tucked in between—for ever since time began all the world has loved the lover and sympathized with him in his joys and sorrows. Real Alps are climbed, real deserts are crossed, real dangers encountered, actual conditions of heat and cold are endured, and more than once the forfeit of health or life has been paid that the baby theater may receive films that tell a good story and reproduce real conditions.

The first moving picture was made in 1897—the Corbett-Fitzsimmons fight in Carson City—when a film seven miles long was used and the men fought under several hundred powerful arc lights for the picture maker's benefit. Certain tricks of trade have been learned that make the pictures better every year. One rather expensive thing is the use of ground glass, only, when glass is to be shattered, for its edges photograph better. Talcum powder is always used to simulate smoke, for it does not dim the picture. With two million people already going every day to these tiny theaters, and more waiting to go, the maker of the show must keep a new and varied selection of pictures. The public has demanded pleasures in small and attractive packages and he must continue to meet the demand.



On December 31, 1907, there were 130 injunctions against the police regarding moving pictures and dances on Sunday—over 100 served in one day.

How, then, can the police execute the law when there seems to be so much doubt as to what is the law?

Shawnee, Okla.—In Justice George S. Carter's case the case of the State vs. Frank Stephens, et al., for an alleged infraction of the Sunday laws of Oklahoma in operating electric moving picture shows on Sunday in this city, came up for trial, the State being represented by C. P. Holt, assistant prosecuting attorney, and the defendants by Attorneys S. P. Freeling and E. E. Hood.

The Court, after hearing the arguments in the case, held that there had been no breach of the laws of the State, defining what shall be unlawful to do on Sunday, and the case was dismissed.

This ruling, the first on the subject in the new State, fixes the status of the Sunday laws in their bearing on things of amusement character, and says plainly that electric theaters, plays, operas, dramas, summer garden plays and anything of like nature that is rational and not immoral can be legally shown or acted on the first day of the week.

The prosecuting attorney admitted that in his belief these things are not prohibited by the laws of Oklahoma, but he felt it to be his duty to satisfy those who are anxious to have such things barred by bringing the case to trial so that the legal responsibility might rest on the court.

Judge Carter was interviewed on the subject of his decision and he gave out the following:

"This case was submitted to the court on an agreed statement of facts, viz.: that they, the defendants, were running and operating a place of amusement and a photograph in connection therewith.

To this statement of facts the defendants demurred, for the following reasons, to wit: First, that the facts stated did not constitute an offense under the statutes of Oklahoma.

"Now, in order to determine this question, we must consult the statutes for the exact meaning, as this is the only way in which courts may ascertain the intent of the Legislature.

"Section 1903 of Wilson's revised statutes of Oklahoma read as follows:

"(1) The following are the acts forbidden to be done on the first day of the week, the doing of any of which is Sabbath breaking:

"(a) Servile labor.

"(b) Public sports.

"These two subdivisions or separate provisions are the only points in controversy, and will be considered in order as set forth in the statute.

"The phrase 'servile labor,' as defined by Webster, means 'pertaining to, or serving as a slave or a servant to.'

"The Supreme Court of Arkansas has said in a very recent opinion that any one maintaining or operating a place of amuse-

ment of this class is guilty of a misdemeanor under their statute. But the statute on which the opinion is based was materially different from our statute, insofar as it did not modify labor in any way, but used the term labor in its broad sense. But we are confronted with the phrase 'servile labor.' Now, for sake of discussion, suppose we admit that there are people who, as a matter of fact, are performing servile labor, then we are confronted with that clause in our United States Constitution, which provides against class legislation, and this is entirely too elementary to be given any consideration. And after considering the law and facts we are clearly of the opinion that there was no offense committed against this particular provision of the statute, and in order to secure a conviction for offenses of this class it will be absolutely necessary for the present statute to be changed to the extent of omitting the adjective 'servile.'

"In treating of the provision of the statute which prohibits public sports on Sunday, we can only say that to classify the offense complained of in this case as a public sport would be absolutely ridiculous from a legal standpoint. And was so treated by the attorney for the State in his argument."

The Sunday moving picture shows and theaters in Utica are a thing of the past. They always were contrary to law in Utica, Oswego or any other except a few large cities which have special legal provisions making it possible to license them. These shows and theaters on Sunday had no right to operate. There are different classes of people. Some want such entertainments and some do not, but the law is clear and the entertainments are illegal. Rome has not suffered them to exist, so there are none here to close.

The Brooklyn, N. Y., police ignored the injunction obtained by the Majestic Theater and arrested Thomas Finn, who operated a moving picture machine there. His attorney said he would apply to Justice Carr in the Supreme Court for an order of arrest for Commissioner Bingham on the grounds of contempt.

In his annual report, sent to the mayor of New York, Police Commissioner Bingham urges further legislation to help the police "in dealing with the forces of crime, vice and lawbreaking graft."

The commissioner declares that under present conditions lawbreaking is "the easiest business and the most lucrative, for the work involved, of any business now conducted in New York."

The police force is coping with the situation and is competent and able to carry on its work, short-handed though it is.

Its activity and efficiency are proved by the very resistance given it by lawbreakers, and the better work done by the police. The more stubborn and active is the resistance they meet from lawbreakers.

As an illustration of one of the technical legal difficulties encountered in police work, take the following:

December 2, 1907, a clear decision on Sabbath breaking was handed down.

It was easily understood by the police and rigidly enforced.

December 19, 1907, a relieving ordinance was passed by the Board of Aldermen.

#### RECTOR CHASE FOUND GUILTY OF CONTEMPT.

Rev. Canon William Sheaf Chase, Rector of Christ Episcopal Church, on Bedford avenue, Brooklyn, N. Y., was found guilty of criminal contempt of court by Supreme Court Justice Marean, Monday, January 13, for having "viciously and maliciously criticized" a decision of the justice in connection with the Sunday closing law. Under the law the rector might have been sent to jail and fined \$250, but Justice Marean permitted him to go.

"From the evidence," said the justice, "I am convinced that Rector Chase is guilty of criminal contempt of court. But I have no desire to punish him. He is a clergyman, and we must respect his cloth. I, therefore, will allow him to go with a suspended sentence."

The rector, as his own star witness, created a stir in court when he exclaimed:

"When I received this outrageous order to come to court"—but before he could continue the justice interrupted him.

"What do you mean, sir, by 'outrageous order'? You will have to apologize for the use of that word."

The rector, boiling with indignation, explained that he meant no disrespect. He testified that he did not remember having made the statement attributed to him in the printed interview.

Edward J. Denice, the reporter who secured the interview, testified that it had been dictated to him, word for word.

For some time past Dr. Chase has been actively engaged in trying to close saloons and amusement places on Sundays. Taking exception to a decision handed down by Judge Marean, it

is alleged, Dr. Chase had an article inserted in a morning newspaper of December 8 declaring Judge Marean's decision illegal. According to Judge Marean, who says he has an affidavit of the reporter who took the interview, other remarks of a reflecting nature were made.

Fort Worth, Tex.—Judge Stern imposed a fine of \$200 on W. F. Carr, whose arrest occurred several weeks ago on a charge of violating the Sunday closing ordinance by operating a moving picture show.

The court overruled the contention that the City Court had no jurisdiction in such matters, and stated that such rights were given the Corporation Court in the city charter.

Notice of appeal was given, with the announcement that the case will be fought through the highest courts of the State, if necessary.

Dixie Electric Theater Company, Columbus, Ga., incorporated, with capital of \$10,000, will operate moving picture theaters. Incorporators are: Z. A. Brooks, R. I. Zacharias, E. J. Brooks.

Ware, Mass.—The expressions of popular approval that have been accorded moving picture theaters in various parts of the country have reached Ware, and the apparent demand for such a theater in the town has culminated in negotiations for the establishment of such an amusement enterprise. Springfield and Holyoke parties have decided that Ware is an ideal location for a moving picture theater, and several persons interested in the project looked over the ground thoroughly. While no lease has yet been secured, a moving picture theater will be open for business in Ware within a month, if the parties have it build a new building, in order to get a suitable location. Ware has no amusement theater of this nature, and it is the belief of many that such a theater would be a paying investment and would be much patronized because of the popular prices usually charged for admission.

Grand Union Vaudeville Co., New York; moving picture, amusements; capital, \$4,000. Incorporators: Stephen J. Scher and John F. Wickens, No. 1160 Broadway; Samuel Hoffman, No. 302 Broadway, all of New York.

J. C. Hewitt, of Wm. H. Swanson & Co., tells an amusing story which happened in a five-cent show house where "The Passion Play" was being featured. It happened that the proprietor had purposely concealed himself in the ticket booth not wishing to see his caller, who, having lots of time on his hands, thought he would review the sacred pictures. It came to the part where Christ was walking on the water, when an old squeaky phonograph warbled out from behind the screen, playing and singing, "Alice Where Art Thou Going." Needless to say the audience burst out laughing, and not being able to keep in hiding without knowing the cause of the laughing, Mr. Prop. came out of his concealment straight into the presence of Mr. Hewitt, who made his collection, thanks to the sacrilegious goings on of an old phonograph.

Reports from various places in the vicinity of St. Louis and Southern Illinois say that business has increased nicely since the first of January. This is gratifying to the proprietors in small towns of 3,000 and up, who were about to give up the ghost, thinking the moving picture business played out, but now they have taken a new lease of life, due to the increased business which is going to show that there ain't going to be no ending in moving pictures.

"The Morrison" is the name of a new five-cent moving picture and illustrated show theater that was opened in St. John, Mich., by A. W. Morrison, an old resident and former business man of St. Johns.

The building has been changed from a rather unsightly one

### The Kinetograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed descriptions of the new subjects in the West. American manufacturers will find it the best medium through which to advertise their goods in the English market, and obtain orders from Great Britain, on the Continent and in the Colonies. Ad. rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for the Kinetograph. Subscriptions \$1.75 per annum. Specimen copies free on application.

E. T. HERON & CO., 9 Tottenham Street, LONDON, W.

into one that is an attraction to Clinton avenue. The front has been remodeled and repainted, and the entrance to the lower floor, where the show is, being in the shape of an arch, profusely illuminated with electric lights with ticket office in the center.

The interior, a room 20 x 70 feet, has been nicely decorated with attractive paper and bright colored panels, and furnished with 200 opera chairs, making a very pretty hall. A stage has also been put in in the rear of the building. The hall is also furnished with a Victor auxetophone, operated by a one-eighth horse-power electric motor, and a piano.

Mr. Morrison informs us that he has put about \$1,000 into improvements and furnishings, and may ultimately turn the house into a ten-cent vaudeville theater.

Moving pictures of surgical operations were given for the first time in America at the college amphitheater of the Chicago Night University, 533 Wells street, January 4.

The pictures, which are designed to demonstrate to students and physicians the progress of surgical science, were made at an expense of \$25,000 by the great French surgeon, Dr. Doyen. They represent the surgeon performing some of the operations that made him famous.

[We are glad to see American surgeons are taking to these illustrations. In 1902-3 we introduced them to the University of Birmingham, England, and they proved very educative. Urban Eclipse Co. manufactured them for Dr. Doyen.—En.]

Scores of people rushed into the street January 7 when a fire broke out in the Trade, Safe and Trust Building, 253-261 LaSalle street, Chicago. Occupants of the Western Union and Board of Trade Buildings, and the Kaiserhof Hotel, were alarmed when they saw the excitement, and made ready to flee should it become necessary.

The blaze was confined to the third story of the building, however, and nobody was injured. The building was valued at \$1,500. D. R. McDonald, manager of the Royal Film Service Company, in whose office the fire started, says his company lost \$25,000 worth of films.

Chief Gaverich, of Harrisburg, Pa., City Electrician Diehl, Building Inspector Ferree and two members of the Board of Underwriters, began an inspection of the local picture machine theaters recently, and while no official report was made to the mayor, it is understood that only one theater was found equipped with fire exits and protection within the limits of the law, and that this one playhouse would have to undergo certain changes in order to be made completely fireproof and safe.

This inspection is being made on authority of the mayor. His attention had been called a number of times to the danger that existed at some of these cheap theaters, more so since the introduction of vaudeville, requiring dressing rooms, which are heated by oil and gas stoves. The majority of the exits are at the front, directly under the electric machines used in the picture exhibitions, which, in the opinion of the mayor, endangers the lives of patrons. Complaints were also made by owners of properties adjoining these playhouses, who feared serious results in case of fire.

On report of the committee the mayor will issue instructions to proprietors to have necessary alterations made within a certain time or close up business. It is understood that the inspectors unearthed some really flagrant violations of the law.

The Opal Theater, a new place of amusement, under the management of Elmer Tompkins, has recently opened in Gilroy, Cal., giving moving pictures and illustrated songs exclusively. Judging from the patronage the place is very popular with the people.

We were in the office of the Consolidated Film Company in Rochester a few days ago and cast a vote for the truth of the following: An exhibitor in small town called up Mr. Burton, the manager of the Consolidated Film Exchange, on the long-distance telephone, and after giving his name, said, "Do not ship me any films this week, Murphy is dead." Without any further explanation or waiting for Mr. Burton to inquire who Murphy was or what he had to do with the service, the receiver was hung up. Wondering what was the trouble, the customer having always been first with service, Mr. Burton telegraphed for full particulars at his expense. Back came a long message telling how one of the leading citizens of the town had died, that the seats in the exhibition hall were the property of the local undertaker and no show could be held until after the funeral owing to the seats being required for the mourners.

The Royal Film Service Co., of Chicago, has filed suit against Fire Marshal E. E. Goss, of Beloit, Wis., for \$100 damages,

READY, SATURDAY — JANUARY 18th

## TWO NEW ESSANAY FILMS

### Novice on Stilts

As we predicted, the "JACK OF ALL TRADES" kept the laughter caused by the Essanay films up to its height. They smiled, laughed, roared and screamed at our latest comedy subjects, but the "NOVICE ON STILTS" will even do more in the comedy line than any of its predecessors.

Length about 400 ft. Price 12c per foot Code—Newboy

### A Home at Last

You will note that in this week's issue we are deviating a little from the comedy issue, and are dividing our subjects, making delivery simultaneous with "A NOVICE ON STILTS," a comedy subject.

Length about 250 ft. Price 12c per foot Code—Star

"NOVICE ON STILTS" is another good comedy of the Essanay class

"A HOME AT LAST" is a pathetic story picture

Are you getting these films? If not, see to it that you have them. They will surely please your patrons.

ESSANAY FILM MFG. CO.  
501 Wells Street, Chicago, Ill.

# EDISON FILMS

## LATEST FEATURE SUBJECT.

### THE SUBURBANITE'S INCENGEN ALARM.

#### A New Comedy Hit. Full of Amusing Incidents.

#### SYNOPSIS OF SCENES.

A broker's office in the City. Mr. Early, as usual, arrives late and is caught by the owner of the office in a dilemma. Mr. Early buys an alarm clock which wakes him in the morning all right, but refuses to stop ringing. He smothered the sound under his pillow and goes off to bed. The late Mr. Early misses street cars and trains and arrives at the office in time to see Mr. Miller, his friend, to find that Mr. Early sits upon a plan. He buys a rope. Ties it to his wrist. Drops it from his window and staves his friend to pull it in the morning, as he passes by, feeling sure this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected.

Near the small hours of the morning a burglar spies the rope hanging from the second story window and is about to ascend, when he is interrupted by a policeman, who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious alarm.

He is again aroused by a tipsy clubman upon whom he empties a basin of water and then goes back to bed; this time tying the rope around his feet.

A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed. Out of the window and into the street, away the milk wagon drags him; down the street; around corners; over mud holes, until at last he is rescued by a passing policeman and sent back home to the milk wagon, which is much awake.

Mr. Early arrives at the office in bandages and on crutches, but on time—at 5 a. m.—much to the amusement of the scrub woman.

No. 6838. Code, Veerkracht. Length, 595 ft. Class A. \$19.25.

#### OTHER LATE FEATURE FILMS.

No. 6836. LAUGHING GAS—Class A. Code, Veerboot. 575 ft. \$19.25.

No. 6835. COLLEGE CRUISES—Class A. Code, Veerboot. 700 ft. \$19.00.

No. 6834. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6833. MIDNIGHT RIDE OF PAUL REVERE—Class A. Code, Veerboot. 915 ft. \$19.25.

No. 6832. JACK THE KISSER—Class A. Code, Veerboot. 755 ft. \$19.25.

No. 6831. A RACE TO THE MILL—Class A. Code, Veerboot. 700 ft. \$19.00.

No. 6830. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6829. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6828. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6827. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6826. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6825. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6824. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

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No. 6817. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

No. 6816. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

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No. 6777. THE TRAINER'S DAUGHTER—Class A. Code, Veerboot. 800 ft. \$19.00.

alleging that 100 feet of film, valued at ten cents a foot and used by Ward, manager of the defunct Airdome Theater, has never been returned to them, and that Mr. Goss, who went guarantor for Ward, is therefore responsible.

The suit was taken up in Municipal Court some time ago, but was adjourned. When it again was taken up another adjournment was taken.

Mr. Goss, through his attorney, Cornelius Buckley, has entered a general denial to the charges and will fight the case. T. D. Woolsey is appearing for the Chicago company.

\*\*\*

Grand Rapids, Mich., is rapidly getting to be the moving picture city of the State, if the present shows and, the continued patronage for licenses is any criterion. Another show has been added to the list when Moses Salamy filed a petition with the city clerk for a license to operate a show on West Bridge street.

\*\*\*

Manager Lucas, of Americus, Ga., has been unable to get a musician and has had to depend upon the kindness of friends. He has canvassed Savannah, Atlanta, Macon and other cities, but without success.

"We are somewhat up against it," said Manager Lucas, of Glover's Opera House.

"It looks as if musicians were the most popular artists abroad in the land. It would be the easiest thing to get up a theatrical company or companies on short notice, but when it comes to the musical artists they are all engaged, it seems.

"I am still working, and hope to get one by and by. In the meantime we are hoping that our friends will continue to help us out. The search will be kept up until an expert is secured, and then we can let other seekers after musicians do the worrying."

[Perhaps some of our readers would like to communicate with the above and gain a position.—En.]

#### MATINEE PRICES RAISED.

From Calumet, Mich., we learn that the management of the Grand Star Moving Picture Houses have decided to raise the admission charge to their week-day matinees to ten cents for adults. Children will be charged five cents. On Sunday afternoon the admission will be ten cents for both adults and children. The previous rate has been five cents for adults. In view of the decision the managements of the Star and Grand Theaters and the management of the Bijou announces that the admission to its Sunday matinees in the future will be fifteen cents. On week days the price will be ten cents, as usual.

\*\*\*

#### PANIC AT A MOTION PICTURE SHOW.

That the panic which occurred at one of the many motion picture shows in this city last Tuesday evening was not attended by calamitous results must be regarded as a fortunate circumstance upon which it would be folly to presume for future immunity. What happened then may happen any time. An explosion of the machine was followed immediately by fire, and at once there was a wild stampede for the door. Fortunately, the proprietor of the place kept his head, and by his presence of mind somewhat allayed the fears of the frantic people who were struggling to get out, and to this may be attributed the fact that no one was killed and that while several persons were cut and bruised in the crush, only two are said to have been seriously injured. But an accident which might so readily have developed into a disaster shows the existence of a constant risk against which it is imperative that appropriate precautions be promptly taken.

This is a subject upon which *The Inquirer* has more than once raised a voice of warning. There are a great many motion picture shows in Philadelphia, and it is well within the limits of the truth to say that the majority of them are in varying degrees unsafe. Those which are arranged with an adequate and intelligent care for the protection of the public are only a small proportion of the total number. These entertainments are nearly all given in rooms which were not originally intended to be used as auditoriums, but which have been adapted to that purpose with a controlling if not an exclusive regard to providing accommodation, such as it is, for just as many people as could be crowded into the space available for their reception. With this object the aisles are made so narrow that in the case of a crowd there can be no freedom of movement along their length. The rows of seats are placed so close together as to render ingress and egress difficult, while the single exit is so restricted that anything like a crowd must choke it at once.

It is the exception where there is any exit except in the one direction of the show, and, moreover, are given in rooms of buildings, which admit of lateral openings, but the great majority can only be entered from the front, where so much room

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is occupied by the ticket office that the entrance and exit passages are reduced to small dimensions, with the result that they are quite unequal to any exceptional pressure. The show is occasionally given on the second floor of a narrow building not constructed with any idea to its use as an assembly hall, and that should be prohibited absolutely. That the Director of Public Safety has large powers in the premises was demonstrated by the drastic nature of the reforms enforced as a consequence of the Iroquois Theater horror, and it is his duty to exercise them freely for the general welfare.

What he ought to do is to inform himself through the police and otherwise as to the safety of every place in which public performances are habitually given, to formulate and promulgate such reasonable regulations as will reduce to a minimum a danger which cannot be entirely eliminated and to close as a public nuisance any show where these regulations are not observed. He may be sure that should disaster come he will not be absolved from blame by any plea that the law does not invest him with an adequate authority. A public nuisance can always be suppressed by the police, and an obviously unsafe public meeting house is nothing else.—*Philadelphia Inquirer*.

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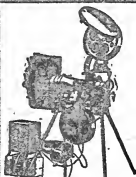
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## Projecting Machines and Their Manufacturers.

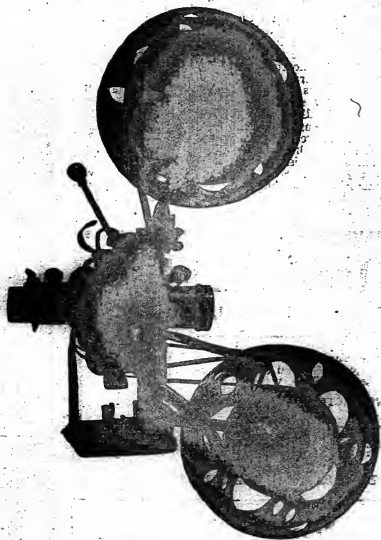
### Nov. 4.—LeRoy's Acmeograph.

The advances in projecting apparatus for animated pictures is well-illustrated in the many novel and original points of excellence embodied in "LeRoy's Acmeograph." It is a distinct advance in phoronomics, a strictly high-class machine, in the construction of which only the very best material is used combined with experience, skill and creative ability, the question of "how cheap" having been entirely eliminated. The Acmeograph possesses simplicity of construction, yet with great strength to withstand the enormous amount of wear which machines are subjected to at the present time, also the great advantages of durability, rock-steadiness, non-flickering and absolute safety in operation from fire or flame. Only the highest grades of bronze and steel are used in the construction of the Acmeograph, insuring long wearing qualities, and, in conjunction with double ball bearings, admits of ease in operation.

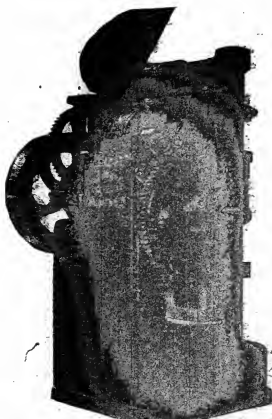
The sprocket wheels, made of the very best steel, taking all standard perforations, are cleared in the centers and between the teeth, stopping accumulation of dirt and preventing scratching of the films.

The driving mechanism is high geared, 28 to each revolution of the driving handle, and does away with the racing speed to keep the picture in its normal, so usual in low-gear machines. The crank handle is 7½ inches long, and allows the operator to ease on long runs without tiring. The mechanism is only 11 inches high and weighs 12½ pounds.

Ball Bearings.—All shafting is of the highest grade of Stubbs steel running double in patented ball bearings, constructed with finely hardened and perfectly polished steel raceways; the steel balls run perfectly smooth and will stand unlimited wear in operating the Acmeograph.



Driving Gear.



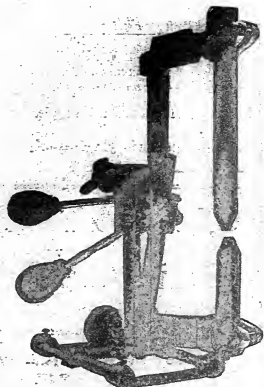
Automatic Safety Shutter.

The automatic safety film shield is of the gravity type and operates without a drag or brake on the mechanism, as no rubber, fibre or leather is used to create a pull to raise the shield. This device can be depended on to act when required and does not cause the shield to flutter like a sheet in a gale of wind, and thereby cause the operator to tie up the shutter, endangering himself and others; also creating an extra fire hazard, which should be considered a criminal offense.

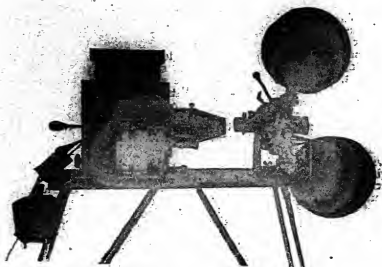
The star wheel and pin driver are made extra wide of high grade steel with pinions and shafting tempered to a required hardness. This movement is of special design and acts more in unison with the taking camera, with the resulting projected picture more lifelike in its action. The star wheel shaft travels in an extra long phosphor bronze bearing, easily adjusted to take up wear, by means of a small lever and set screw.

The film shutter is mounted upon the inside of frame and is extremely small, being only 2½ inches in diameter; it allows the greatest amount of light to pass with the least obstruction, eliminating the disagreeable flickering.

The objective lenses and condensers are made by the great French optical firm of Messrs. Durand & Darlot, of Paris, France, and this in itself is a guarantee of their excellence.



New Pattern Arc

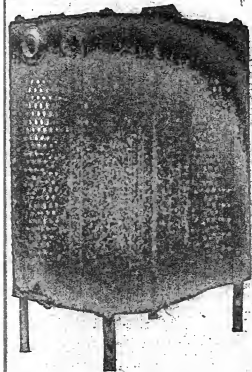


Extra Large Lamp House.

The film chute and gate are stationary, always remaining in line with the lens and the source of light; the chute is made extra long, with steel compensating springs which extend its entire length and hold the film on its extreme edges so that no part of the picture comes in contact with the gate or face plate. Novel means are provided to prevent firing of the films, and it is impossible to burn more than one picture in the gate when the machine is at rest, and this can only be accomplished by intention of the operator.

The tension rollers are of hard bronze, clared in the centers, mounted upon rocking levers with stopped spring tensions, preventing unnecessary wear on the film or sprocket wheels.

The take up device is of such construction that no pull or stress occurs on the film, no matter at what position the mechanism may rest; the driving belt is always in proper alignment by a roller guide arm which prevents slackening or lighting of the belt when the mechanism is shifted in framing the picture.



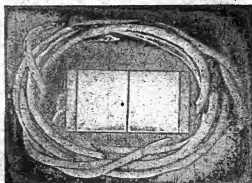
Rheostat.



Enclosed switch.

The electric arc lamp is of a special pattern rack adjustment, wobble proof, with clamp carbon holders which expand and contract with heating and cooling of the lamp, preventing loose carbons. The lamp is double mica insulated and conforms to all rules of the underwriters, and is easily adjusted to the needs of the operator.

The lamp house is extra large and made

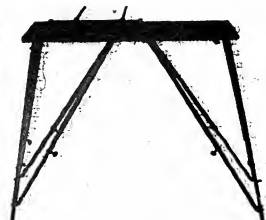


Polarity Plug.

of Russia iron with a mica lined top hood, allowing use of long carbons in the lamp. A large side door opening downward and spring hinged so as to close automatically allows access to the inside of the lamp house. An automatic light shutter upon the inside of the lamp house between the light and the condensing lens and operated at the outside within easy reach of the operator, saves breakage of condensers and may also be used for dissolving in slide work.

The rheostat is of compact construction, only 12 inches high, and weighs  $8\frac{1}{2}$  pounds, packs in a very small space; the output is 25 amperes with the best gun metal being used as a resistance wire; it will not burn out and passes inspection. A spring cover allows easy means of making connections.

The enclosed switch is of an approved type with a grip holder to fasten it upon the leg of the operating table, doing away with the usual unhandy fastening of the switch under the operating table; no need of removing wires from the switch when



Operating Table.

packing up; simply remove switch and wires by loosening the grip holder.

Polarity plug connector with asbestos wire connections and copper lugs from the switch and rheostat to the arc lamp is a needful device in case the lamp burns upside down, which can be instantly corrected by reversing the contact pins in the connector and not disturb any wire connections. The capacity of the connector is from 25 to 50 amperes.

The magazines are round, made of Russia iron, carried on bronze arms and hold standard 10-inch reels; these magazines are provided with suitable inlets to prevent flame from entering, contain less air space than square ones and are less bulky.

The operating table is of novel construction with quartered oak top, with steel tubing telescoping legs with a truss extender, which causes the table to be of rock-steadiness without any swaying or vibration when operating the machine; this alone is a commendable feature, not found in tables of the usual construction.

In conclusion it may be of interest to the reader to know that Mr. J. A. LeRoy, the inventor of the Acmeograph, is perhaps one of the oldest active mechanics in the motion picture machine line in America, having constructed and operated an animated picture projecting apparatus of his own design in February, 1893, and with nearly fifteen years' experience is well qualified and has embodied many original features in the Acmeograph, making a projecting machine strictly up to date and of sterling worth.

## Film Review.

### ENERGIZER.

Biograph's issues are: "Energizer." How often do we, with much amusement, read upon the dead walls of our city and also upon the pages of the popular magazines, the blazon advertisements of the numerous breakfast foods, setting forth in glowing terms their marvellous virtues. They promise most wonderful results for the partakers thereof, youth to the aged, strength and vigor to the decrepit, ambitious animation to the indolent—in short, only limiting their restoring possibilities in not bringing the dead to life. The attention of a thrifty housewife is attracted by the posters of a preparation called "Energizer," which no doubt is a compound of pinknet sawdust and cross-cut excelsior, but is claimed to possess most egregious powers of stimulation. Now, her lord and master is an apparent victim of hypnology, or, in other words, as lazy as Ludlum's dog, so she purchases a package of this life-giving commodity and serves it to her hubby for breakfast. What a transformation! Relieved of his habitual panderism, he becomes a veritable storm of energy, moving about with the celerity of "greased lightning" on the down grade. At the kitchen door calls one of the domestic help-sites, a good-for-nothing hobo, in quest of the usual "after breakfast handout." The maid gives him the remainder of the "Energizer," and after eating generously of this palatable papulous concoction, he gains strength and performs such feats that would cause Hercules to turn green with jealousy could he have witnessed them. His adventures are a series of the funniest incidents ever chronicled in the annals of the film and the film as a whole in the race of laugh producers is the one best bet.

### FALSELY ACCUSED.

And "Falsely Accused." Mark Twain, through "Puddhead Wilson," once said: "Circumstantial evidence should be considered with great caution. Observe a lead pencil sharpened by a woman—one would say she did it with her teeth when in reality she did it with a knife." The above may be used as the moral of this Biograph subject, for the solution of the mystery therein involved seemed to point conclusively in quite an opposite direction to the final dissipation with the aid of a motion picture machine, of the opaque veil that shrouds it. A wealthy old alchemist and inventor has just perfected a motion picture camera with which he hopes to revolutionize the art of animated photography, and our story opens with the old man in his library studying out the plans of his invention. A telegram calls him hurriedly away. He replaces the papers in his safe, but, in his haste, neglects to lock it, which oversight is pardonable as the wife and daughter are in the room at the time. The daughter's hand is sought in marriage by a worthy young man, whose attentions are looked upon with favor by her parents. But he has a flaw in the person of a contemptible villain, whose motives are purely mercenary, reasoning that this new invention will greatly enhance the father's already ample wealth. He makes his little or no encouragement from the girl, but is determined to have her at any hazard, so calling at the house shortly after the old man departs, is ushered into the library by the maid, who goes to inform her mistress of his coming. While left alone in the room he spies the door of the safe ajar. Making sure that he will

suffer no interruption, goes through the safe and secures the coveted plans, secreting them in his pocket just as the girl enters. He renews his protestations of love, but is again repulsed, and when he becomes insultingly persistent, receives a blow in the face and is ordered from the house by the incensed girl. He goes, but swears vengeance. The father now returns and goes to his laboratory to make a final test of his invention. Threading the camera with photographic film, he starts the motor, when the villain enters to lay his proposal for the girl's hand before him. It is, of course, rejected, and the villain threatens the old man, flaunting before his very face the cherished designs of his invention. The old man, white with rage, leaps at the throat of the villain, forgetting about the camera, which is whirling through its mechanism yard after yard of negative film. During this scene the young girl is in the library, reeling in dismay, and her experience with the odious suitor, and upon leaving he is assured that there is nothing to fear in that direction. She then goes to the laboratory, and the horrible sight that greets her freezes the blood. Upon the floor there upon the floor lies her dear old father cold in death. Bending over his lifeless body she picks up a dagger paper-cutter which the murderer, whoever he be, had taken from the father's pocket. The knife, beside the prostrate form transfixed with horror, with this poniard tightly clutched in her nerveless hand, when the villain enters with others and boldly accuses her of homicide. The police visit and torturously against her, so she is led away to prison. Circumstantial evidence is so strong that the world believes her guilty and all desert her except her poor old mother, who, in her faithful love, visits and consoles her in her prison cell, vowing he will leave no stone unturned to run to earth the real culprit. Visiting the laboratory, the young man makes a startling discovery. While rummaging through the old alchemist's effects, his attention is drawn towards the new camera, and although having but a vague knowledge of the art of animated photography, he has, through his association with the old inventor, a limited idea of its importance, and some little talent in chemistry, so he examines the camera and finds that one of the film boxes contains film. This he takes to the "dark room" and develops a short strip suddenly to see a faint outline of a scene—"My God! Just as I thought." He hurries with the box of film to the old man's assistant, who develops it and gives a positive. Armed with this convincing evidence, he rushes into the courtroom, and, with the permission of the presiding judge, sets up a moving picture machine and projects the result of his discovery upon the wall. Here the picture shows a completely accurate murder of the old man by the villain, who, during this exposition tries to bolt, but his escape is cut off, and he is taken into custody for the heinous crime he committed. This is one of the most thrilling motion pictures ever produced, as well as the most novel. The staging is perfect in detail, and entirely devoid of any gruesomeness that might have with less careful handling appeared.

### RESCUED FROM AN EAGLE'S NEST.

In this new Edison subject the scene opens in a lumberman's cabin in the mountains—Early morning—The lumberman off for his day of toil—Belling wife and child good-bye. In the forest—Pine

trees—The baby at play in front of the cabin—The eagle seen hovering above—He sights his prey—The downward glide—The eagle picks up the child and carries his victim skyward—The flight of the eagle with the child towards the eagle's crag in the distant mountains. The mother discovers her child gone—She sees her baby in the eagle's claws—a thousand feet above—mother's anguish—She at last reaches her husband, and fainting in his arms, tells him of the child's fate—The lumberman gathers around—They start in pursuit—The chase through a rocky gorge—Along the mountain side—At last they discover the eagle's nest down the chasm far below, where the eagle has placed the child—Slowly the father is lowered down the cliff by means of a rope, and reaches the eagle's nest. The child is safe, but the father now has the eagle to contend with, who is furious at losing his prey—A battle royal begins on the edge of the rocky ledge between man and bird—The man at last vanquishes the "King of the Air"—He dashes the bird to the rocks below, then with his unarmed baby is pulled up the cliff, and the child restored to its anxious mother.

### THE RIVALS: A LOVE DRAMA OF POMPEII.

The Society Italian "Cines" have gone back to ancient Rome to enact a drama of love, and in all-fated Pompeii the scene is laid. "The Rivals" is a love drama wherein a young Roman is confronted with the affections of two maidens who are rivals for his favor, one of them coming from a high station in life and the other from a simpler estate. It appears that the latter is the favored one, and the jealousy of the daughter in the more aristocratic surroundings takes the form of persecution, in which the influences she is able to bring to bear illustrate the venality of her character. A scheme is concocted to abduct the young girl, who has become betrothed to the youthful lover, and she is borne away by minions of the jealous woman and by her order thrown into a dungeon. The young man shortly after appears at the home of his betrothed, and learning of her absence, makes a search for her. In the meantime the jealous persecutor appears at the dungeon to mock the miserable victim of her venom, and heartlessly spurns all pleadings of the wretched girl. At this moment appears the youthful lover and surprises the enraged woman in the scene, and the scene closes with the rescue of his betrothed. At the same time the iron door of the dungeon reluctantly closes upon the wicked persecutor.

### ADVENTURES OF A COUNTRYMAN.

The "Adventures of a Countryman" is a very picturesque bucolic of the "Cines," laid in mid-Italy, among some of the quaintest surroundings that have up to this time been shown in the film art. The comic features are fresh and interesting, photography most excellent and equal to any that we have seen. We can promise a subject that will attain much popularity in this country. An old countryman comes to town, leading his donkey, laden with produce of the farm, two sheep tied to the tail of the patient donkey. Among the many scenes in which our mossback is shown, he is finally stripped of all of his belongings, including the products of the farm, the sheep, the donkey, and his wearing apparel, by the officers of the town. He mournfully makes his way home, only to meet the reproof of the good housewife, who drives him into the house in disgrace.

## A MAGISTRATE'S CRIME.

The Society Italian "Cines" presents "A Magistrate's Crime." In the subject of this sketch, which represents a very thrilling climax of a love story that is not altogether unlike the always-to-be-remembered story of Paola and Francesco in a modern garb, a youth pays court to the daughter of a magistrate and the affair is disapproved of by the father of the girl, who forbids the house to the lover, and as a result the youthful couple meet clandestinely. The magistrate having discovered the young man in companionship with his daughter endeavors to shoot the youth and instead kills his own daughter. When officers are summoned to the deplorable scene the horrified father accuses the young man of the deed and allows him to be imprisoned and tried under the accusation. Despite the appeals of the mother of the young man the magistrate makes no attempt to save the lover of his unfortunate daughter and himself falls into a swoon in his office, and the piece closes with the victim and his wife of his daughter and her lover folded in embrace in Elysium.

## THE VIKING'S BRIDE.

Williams, Brown & Earle issue "The Vikings Bride," an exceedingly fine film showing the marriage of one of a band of Vikings in their primitive costumes. The commander of a neighboring tribe claims the bride, without success. The bride and groom are ambushed, however, in a desperate attack, and the bride is captured, but is again recovered and the bridegroom, surrounded by his men, is about to meet his victory. It is a splendid subject.

"The Artful Lovers," a comedy subject of high order showing the various devices and a very ingenious cover to obtain moments alone with his girl.

"Testing of a Lifeboat." This is an exceedingly interesting film to all classes. It shows a new perfected air life boat, for once capsize immediately rights itself.

## A HOME AT LAST.

Essany issue this week "A Home at Last," a short picture of intense interest, showing the human intelligence of a poor canine, who is living on the streets and receives nothing but the rebuffs of different people who chance to come his way. The picture opens with the dog Star being taken home by a passerby, but the moment he is taken into the house he is quickly evicted by the lady, who refuses to have a dog in her home. The next scene shows a policeman giving the poor dog a vicious kick and sending him on his homeless way. He next encounters two boys, who try the old trick of tying a can to his tail, and the dog narrowly escapes serious injury from the hands of the two youngsters, who begin to throw stones at him. The poor animal next tries to find rest on the back porch of a house, but again he is ill-treated by the servant, who then drives him on his way. However, this cannot last forever, and he has an opportunity to gain a home at last. An elegantly dressed lady, while entering an automobile, accidentally drops her purse, which escapes his notice, thus knowing that she would have sustained a big loss had not the dog quickly taken the purse in his mouth and followed the machine to its destination. As the motor arrives at the lady's home, she enters the house and the dog awaits his opportunity to enter, which comes when the servant of the house opens the door and lets him in. The next scene shows the lady discovering her loss. She is very much

agitated, as the pocket book contained valuable jewelry. She is just about to report the loss to the police when the dog enters with the purse in his mouth. He has now found a home for the remainder of his life, he and the child of the house becoming fast friends.

And "A Novice on Stilts." A young chap who hitherto did not know the difference between a pair of stilts and a pair of shoes, happens to pass by where a couple of expert stilt walkers are doing stunts. This chap thinks he can do the same, and he tries himself to buy a pair of stilts. Of course, the moment he gets on he gets off quicker; he tries again, and again takes a nice fall, but he is bound to master them no matter what it costs. He now starts on his fearless way. His first victim is a young lady and gentleman, whom he immediately falls over, smashing the gentleman's nice new hat. He next encounters a fruit stand, which he immediately falls into, scattering the apples, oranges, bananas, etc. A crockery stand he falls into next, and, of course, all the dishes are broken into a thousand pieces. He next happens to walk in front of the window of a butcher who is exhibiting spring chickens, and the stilt walker stumbles and falls through the glass. Of course, the chickens escape with the two butchers running after them. He next tries to look into a window and an old couple, who pull the sows and pigs under him, and he shoots through the window into a tub of water, which the scrublady in the kitchen is using for the purpose of scrubbing the floor. The scrubwoman grabs him by the two front legs and throws him out of the window again, and he resumes his journey on his stilts. After causing several other mishaps of a comical nature, we find him peacefully walking in front of a show window full of cigars. He falls through this window, and you can imagine what happens. One bulldog, not liking the idea of being disturbed, immediately seeks revenge by grabbing hold of his trousers. The picture closes with the bulldog sitting on the pants of the now exhausted stilt walker.

## KNIGHT OF THE BLACK ART.

Geo. Melies this week issues two new films: "Knight of the Black Art," which introduces us to the banqueting hall of an ancient castle. Serchit then predicts the arrival of their master, who, appearing on the scene, throws his cloak to an attendant; unbuckling his sword, he hands him that also, then at the word of command the attendant throws them upward and they vanish. The knight then wears two large rings, a sheet of paper, which he places on one of the rings, then fitting the other over the paper draws it taut as a drum. Two attendants then hold the paper covers therefrom upright, so that he has a paint brush and paint to the canvas, who proceeds to draw a face on the paper. This at a sign changes into a laughing, roguish character. Serchit then places his arms through the eyes of the figure and draws therefrom bottles of wine which he hands to an attendant who surreptitiously drinks their contents. Making an incision where the mouth is drawn, our knight takes therefrom shawls, scarves and wraps of the finest texture. Taking the rings from the attendants, he turns it about to show there is nothing further therein, he hands it back and again draws this time from the "vanishing ladies' costumes" which he hands to his helper. He now takes the rings from the two pages and rolling them off the scene stands the boys in center of the hall, turning them round he produces

two other pages from them, then throwing the costumes to the four, who donning them are changed into four ladies who go through a graceful dance. Taking off the dresses, they change again to pages; the four become two and vanish from view. The knight takes a ring, ties four ropes to it, and, suspending it in mid-air, calls a page, who sits under it. Then from the ring the page gradually ascends in a spiral form, who at a sign again descends. The knight next causes a pedestal to appear, standing thereon he holds aloft one of the rings, which gradually lowers itself on the knight who disappears; appearing from another side, he takes the two rings, placing them edge to edge they form a cycle, which the knight mounts and rides away.

## IN THE BOGIE MAN'S CAVE.

And in the Bogie Man's Cave," where we are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. Then preparing an enormous frying-pan, he places therein all kinds of vegetable food, etc., finishing up with a bucket of water. This is not enough to satisfy his bogieship, so he calls for a captive boy, who appears, and on being told he is to become food for the bogie, begs hard for his life. All in vain, the bogie orders him to knead bread and proceeds to chop him into mince-meat, which he adds to the contents of the frying-pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he takes a look, draws his chair to the fire and commences to read, after a while he becomes drowsy and falls asleep. Then a peculiar thing happens. From the smoke of the frying-pan a fairy emerges, waving his wand here and there, one after the other, four gnomes, then following them four white rabbits, followed by the reincarnated body of the captive boy. At the order of the fairy the gnomes take the man from off the fire, they proceed to the sleeping bogie they seize him roughly and wake him; then, despite his struggles, they place him on the fire and all with the fairy vanishing leaving him there. Escaping from his uncomfortable position and writhing with pain he proceeds to yawn vengeance, and pulling on his seven-leagued boots he tries to do as he used to do, but finds his power has gone and the boots are mysteriously withdrawn from his feet. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

## A RESTFUL RIDE.

This Gaumont subject opens with a livery yard; several grooms are standing together, and a time-taking man enters with the purpose of hiring a mount. The grooms glance at the amateur equestrian and exchange knowing glances. A fine-looking animal is led from the stable, very quiet and docile looking. It is easy to imagine the conversation: "Is he quiet?" "Quiet, sir! Lor' bless yer! Quiet as a lamb, sir." A leg up and he is off. Then the fun begins. The quiet lamb turns out to be a thorough jibber and buck jumper.

The first experience is as he hears a rag picker's cart, he is thrown into this and his weight causes the front end to tip up, bringing the woman who is trying to draw it up into the air and back over the cart. She gives the man a few hand cuffs and he remounts and rides on, when he is thrown over one of a team of van horses and manages to keep from under their feet only by clinging to the pole, from which he is res-



they have standing before them on the ground, they sternly roar them inside the barracks and then with much gusto proceed on their way. The ladies soon return with the officers, to whom they administer a trouncing at the expense of the two gay vagabonds. Good action throughout.

#### MR. SLEEPY HEAD.

The scene illustrates a comfortable home and the subject of our story in a drowsy and lascivious mood falling back upon a bed and going sound asleep. The wife comes in upon him and he is aroused, assisted into his coat and started off to the office. On the train our hero goes to sleep and discommodates other passengers considerably. Finally he reaches the office and after making a half-hearted effort to do his work, he relapses into the arms of Morpheus. A violent shock brings him to with a start, upsetting his desk. He is awkward and a drawback to himself in every undertaking. As a guest he is the cause of unmistakable anxiety to his host and disgrace departs. Good detail throughout and much innocent amusement is experienced.—Urban.

#### THE SHIP OWNER'S DAUGHTER.

Pathe this week issues "The Ship Owner's Daughter." It is pay day at the ship owner's, and as he is giving his men their money his pretty young daughter sits beside him at the table. The last one of these men is her sweetheart, and he slips into her hand a note to meet him on the dike. The couple are seen together at the war front, where they pledge their love in an engagement. The scene shifts back to the girl's home, where her father asks her to give her hand to a naval officer whom he had picked for her. She spurns her father's request and goes angrily back into the house. After the young officer has departed the father resolves to avenge himself on the undesirable lover of his daughter. He pens a note to him telling him that if he will go out on a certain one of his ships and bring back a good catch he may have his daughter's hand in marriage. The young man greets this with joy and prepares for the cruise. Meanwhile the vengeful father, in the night goes aboard the ship unobserved and succeeds in sawing away some of the timber of the ship, and succeeds in getting away unobserved. Bidding his sweetheart good-bye, the jubilant lover is now seen embarking on the ill-fated vessel. She gains the broad sea and is soon cutting her way through huge breakers. The shipmaster's work has been effective, for the next scene shows three oil-skinned seamen battling their way through the water toward a rock in mid-sea. They gain this and begin frantic efforts to attract attention. No vessel is in sight and again and again they are washed into the sea, but they manage to climb back on the rock each time. Finally, in desperation, they place a charge in a bottle and throw this into the water. The scene now changes to the home coast, where some of the wreckage is washed ashore. Some fishermen find it and identify the lettering on a piece of timber as belonging to the ill-fated schooner. They hear the

mute evidence to the shipmaster's home, where as soon as he sees it the girl faints while her father accepts it as proof that his work has been effective; but remorse apparently seizes him, for he is seen at the seashore alone, when suddenly there rise before him the ghosts of the men whose death he thinks he had caused; but the bottle which they had thrown overboard is found by a woman and the message read. Help promptly comes to them, and the starved and fatigued men are taken into a boat. The last scenes show them at the door of the shipmaster, where they are greeted by the remorseful man himself. He is pleased to see the lover among the survivors and he takes the trio to a garden where his daughter is sleeping. She awakens, and upon seeing the man of her heart alive she falls into his arms, and the father's blessing is bestowed upon them.

"Adventures of an Overcoat." A thief takes an overcoat from the front of a clothes' shop. Walking along the street he asks a man for a light for his cigar, and while taking the light also takes the man's watch. He then goes to a cafe, hangs up his coat and is soon intently reading. Another patron takes the coat by accident and departs with it. He is soon run into by the man who lost his watch, but the latter, thinking it curious that he should have the wrong man, nevertheless lets him go. The new owner of the coat, tired and warm, now places it beside him on a park bench and falls asleep. Another man, seeing it unguarded, comes along, dons it and walks away. It happens that he comes to the same cafe where the thief is seated, hangs it on a peg and orders a drink. The first thief, about to depart, takes the coat down from its place, not knowing that it had traveled a bit in the meanwhile, and dons it. As he is about to depart the man who lost the watch, according to police officers, rushes up breathlessly, points out the guilty man and he is searched. The watch is found on him and the thief is marched off to the lockup.

"Red Tapism." After carrying a load of bottles very carelessly a boy drops his entire burden to the ground, and of course must leave the broken glass there. A pedes-

trian crosses the street and a piece of glass cuts his foot; in pain he appeals to a policeman and the officer goes to the street cleaning department to report it, so that the dangerous glass may be taken up. But the official is slow, and before he finally promises to have it attended to a few more people have suffered. The policeman, however, has been referred to another bureau, and here there is some more red tape to be gone through, during which time the glass is finding lodging in people's dogs' noses' lower extremities. Again and again the zealous officer of the law appeals to the street cleaning people, but the red tape is slow to unwind. By this time a bicycle has been put out on commission by the glass and a party of automobilists have been forced to push their machine because the tires were punctured. Now there comes upon the scene the highway commissioner, a horse-drawn cart and a horde of broom bearers, headed by the indignant officer. But when they reach the spot they find the glass gone, having been carried away in paws, hoofs, feet and rubber tires. The officer, unhelpful fellow, is then put to ridicule by the dense crowd.

And "A Man Who Walks on Water." A small boy coming to a pond sees a man walking on the surface of the water. In terror he runs from the scene and quickly tells his story to a number of villagers. They accompany him to the spot to see for themselves. Sure enough, there is an ordinary-looking man, and he is walking on the pond without sinking. Back they all go and spread the alarm. Everybody in their path takes up the cry and soon there is a tremendous mob scurrying through the town. They summon the fire force, the police, and finally they arouse the august mayor himself, who goes with them. A mighty crowd, they go to the road and creep cautiously toward the pond. Suddenly, as they gaze on from points of vantage in the bushes, they see the man walk toward the bank, bearing a basket of fish he had caught on his arm. But what is their surprise when they see that adjusted to his feet are a pair of stilts, on which he had been moving about in the shallow pond.

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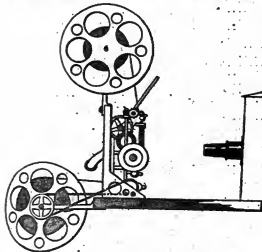
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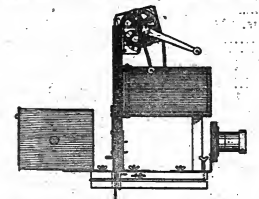
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with several small holes for modifying the flicking effect of suddenly cutting off the light. There is also an automatic movement on the shaft of the operating handle which drops a shutter between the film and the light when the revolution of the crank is stopped, to cut off the heat of the light from the film when the latter is stationary.

## 865,373. AUTOMATIC LANTERN-SLIDE MOVING DEVICE. WILLIAM FREDERICK, Clyde, Ohio.

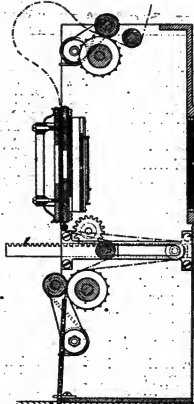
The series of lantern slides are placed in special thin metallic link-capped frames flexibly connected together and adapted to be separated or disconnected when desired. The lantern is at the left of the illustrations which illuminates the slides as they pass through the vertical rectangular slide feed tube, located just in front of the condenser and behind the objective. The box of connected slides is supported on a frame above the objective. By means of a special clutch mechanism fixed just at the top of the feed tube,



assisted by the weight of the series of slides in the feed tube and the rotation of the cranks by the operator, the slide ribbon is drawn forward behind an automatic shutter; this is then opened and the picture exhibited. Further movement of the crank shuts off the picture and brings another into position. The slide ribbon passes down through a slot in the bottom of the lantern base into a receptacle underneath. By means of this mechanism the pictures are always in their proper place and position to be shown and enables the lecturer to proceed with certainty as to the correct sequence of the views. The lecturer from the platform can by other special mechanism operate the lantern slides without the aid of a lantern attendant.

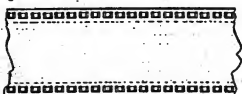
## 864,314. INDEPENDENT FRAMING DEVICE FOR KINETOSCOPES. JAW A. L. B. New York, N. Y.

In the upper portion of the illustration the feeding mechanism feeds the film out in the form of a loop to allow for adjusting the position of the picture as the film passes before the lens aperture to a proper framing or centering as the film passes over a special roll to the pulling mechanism below them out through a long narrow chute to the receiving receptacle. The special roll is adjusted inward or outward by means of a gear wheel meshing in a sliding toothed bar which carries the roll. In this way the position of the picture on the film is quickly adjusted independent of the feeding and taking-up mechanism.



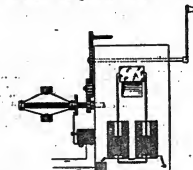
## 863,141. MOVING PICTURE FILM. C. J. BENSINGER and M. R. ELLER, Findlay, Ohio.

The improvement consists in lining the picture side of the film on the edges with a thin metal or steel tape punched to match the holes in the film, the punched portions of the tape going through the holes and bent back against the film, which firmly holds the reinforcing tape on the film. The object is to strengthen the operating apertures and prevent them from being torn as well as to protect the coated side of the film from being scratched.



## 863,517. GOVERNOR CONTROLLED SAFETY SHUTTER FOR MOVING PICTURE MACHINES. FRED G. DUSTIN, Minneapolis, Minn.

The illustration shows the front portion of a moving picture machine with the lens portion removed. On the right is the propelling crank. The gear wheel on the left end of shaft operates the pinion for moving the film, which also meshes with a gear that turns operates a governor, having a disk at its rear end. As the speed of the machine is increased the governor disk is drawn outward



and presses against an electrical contact spring, closing a circuit through two magnet solenoids (shown in section), in which are movable armatures supporting a frame, a shutter. The effect of the current is to elevate the shutter and open the aperture for the light to pass through the film. The moment the speed is reduced, electrical contact is broken on the governor and the shutter falls, intercepting the light. The purpose of the improvement is to automatically cut off the light from passing through a celluloid film when not in motion and thereby prevent undue heating and accidental ignition.

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## Editorial.

### The Daily Press and Moving Pictures.

We want to raise our voice in protest against the daily press for the criminal manner in which they handle news relating to any accident that occurs in connection with a stereopticon, or a cinematograph exhibition. The press came out on Tuesday, 14th inst., with great glaring headlines on the Boyertown disaster, and when it was proved they were false, the press in the smallest type allowed they had made a mistake. We think it is only right that the whole press should apologize in the largest type at their disposal for the glaring wrong they committed against a large and growing industry.

What the press ought to do, and what it does after doing incalculable injury, are two different things. This is how the New York Mail garbles the account:

#### "COULD IT HAPPEN HERE?"

"One hundred and fifty killed and seventy-five injured is the hideous story that comes from the theater accident in the little Pennsylvania community of Boyertown. Perhaps it has a lesson that immediately concerns this big city. The lesson is suggested by the fact that the fire was caused by the explosion of a moving picture machine, located near the only stairway, so that the flames prevented egress."

"This city has an indeterminate number of moving picture shows which has been estimated all the way from 500 to 1,000. Most of them are on the street floors, it is true; yet all are inadequately supplied with exits, and nearly all are in highly inflammable surroundings—old store-rooms in which cheap chairs have been placed. In many, the moving picture machine commands

the main exit, just as it did in the Boyertown horror."

The New York World says:

"Another moving picture explosion has caused fire and loss of life. Will the double warning be heeded or must New York wait for its own special disaster before precautionary measures are taken?"

These are clippings taken at random from a large number, all bearing the same untruthful stamp, and all having the same tendency to damage the moving picture industry. Why should they go out of their way to do thus? Here is the truth:

"The man who operated the *stereopticon* [please note—Ed.], H. W. Fischer, admits that it was the exhausting of gas from one of the tanks connected with his apparatus that caused the first ruffle, insignificant though it may have been in itself, to disturb the ill-fated audience. But this same man declares that he stopped the noise and escaping gas, that the audience quieted and that all would have been well had not someone of the players lifted the stage curtain and upset one of the oil lamps used as footlights."

"An entirely new explanation of the origin of the fire came when George Romig, the pianist at the performance, made the statement that it was not the overturning of a footlight lamp upon the stage by a performer in raising the curtain, but the upsetting of his own music lamp that started the fire."

"The lamp was turned low and setting on the floor while the stereopticon pictures were being shown. Then came the hissing of the escaping gas and the confusion of the people. An usher ran up the aisle to quell the impending panic and kicked over the music lamp. In addition Romig admits that he was the man who lifted the curtain, but denies that this act upset the footlight lamps, declaring that they were upset by some person or persons who sat in the front seats of the auditorium, and who scrambled up on the stage."

Our readers will agree with us that this puts quite a new complexion on the affair, and proves the moving picture machine had nothing to do with the disaster.

Fire Chief Croker, in an interview with a New York World reporter, published on another page, makes wild and serious charges against the building and fire commissioners, which, if true, show a lack of discipline in these departments, and evince a state of affairs that is not creditable to the "powers that be" in the city. One statement: "In several places inferior machines, he says, are used, and inexperienced operators are often employed; in one place visited, a fifteen-year-old boy was operating the machine."

If Chief Croker did not close that place at once he deserves a severe reprimand. Again, "The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. The partitions around the film machines are nothing more than a *curtained shield with a sheet of tin nailed to the ceiling.*" Does the Chief know of what he is talking? Or, is he speaking of years gone by, when the inspectors could be bought with a five-dollar bill (if reports are true)? He surely cannot say these conditions exist now. We have visited many and found the most exacting arrangements had to be complied with, and that

the inspectors were very urgent in seeing every safety device was adopted by the proprietors.

The Chief finishes up with a list of theater fires dating from 1811 to the present. We are at a loss to understand what these have to do with moving picture machines. Again, oftentimes when speaking of fires in moving picture shows, the Paris disaster of 1897 is raked up. We want to put our readers in possession of the facts which we personally investigated at the time, as follows: The cause was attributed to the optical lantern, the bursting of a cylinder, the explosion of a saturator, the celluloid film, and, as in Boyertown, the falling over of a lamp. We learnt that the cinematograph was supplied with the Oxy-Etha light, a French saturator being used. The film was run into a basket in front of the machine. The saturator sucked back, by someone treading on the supply tube, and the light went out. *One of the operators struck a match and relit the jet, then threw the lighted match into the basket of film.* At the trial, which was at once instituted against the proprietor and two operators, the whole of the above was proved false, and that the real cause was that the two lantern operators were refilling the empty saturator with ether near a naked light, which immediately ignited the fumes, causing the disaster. The president, Baron Mackan, was fined 500 francs. Mons. Bellac—operator—fined 300 francs, and twelve months' imprisonment, and Mons. Bagrachow, assistant operator, fined 200 francs and eight months' imprisonment. They were, however, given the benefit of the Berenger First Offender's Act.

In defending the moving picture industry, we want the saddle put on to the right horse, and the blame placed in the right quarter. We have troubles enough of our own to answer for, without being blamed for the cause of every theater, opera, or concert fire, as is implied by Chief Croker.

To this end we want every one of our readers to send a copy of this editorial to each paper in their neighborhood, and distribute among their audiences, so that we may reach as many of the public as do the daily papers.

We will keep it set up, and print as a leaflet, for general distribution, if our readers will let us know how many they can dispose of.

### Blue Print Lantern Slides.

A German exchange says that lantern slides of a blue tone that is a pleasing variety from the usual black may be made from spoiled or old plates which have not been developed, by fixing, washing well, and then dipping five minutes in the following solution:

- |                                     |            |
|-------------------------------------|------------|
| A. Green iron ammonium citrate..... | 150 grains |
| Water .....                         | 1 ounce    |
| B. Potassium ferricyanide .....     | 50 grains  |
| Water .....                         | 1 ounce    |

Prepare the solutions separately and mix equal parts for use, at the time of employment. Dry the plates in the dark, and keep in the dark until used. Printing is done in the sun, and a vigorous negative must be used. Exposure, 20 to 30 minutes. Wash 10 minutes in running water and dry. Brown or purple tones may be had by sensitizing with the following solution instead of the above:

- |                              |           |
|------------------------------|-----------|
| Distilled water .....        | 1 ounce   |
| Silver nitrate .....         | 50 grains |
| Tartaric or citric acid..... | ½ ounce   |

Bathe the plates five minutes, keeping the fingers out of the solution, to avoid blackened skin. Dry in the dark. Print to bronzing under a strong negative; fix in hypo toning first if desired.

## The Licensed Operator.

By VAN C. LEE.

Bills are being prepared to be introduced to the law makers of some of the States, making it compulsory for moving picture machine operators to be licensed after passing a required examination.

The main purpose of such a law is, of course, the protection of the public which patronizes moving picture exhibitions. The question is, should the managers and owners of picture theaters be for or against the passage of such a law?

To be a moving picture machine operator it is not necessary that the operator be a qualified electrician, nor, where gases are used, to be a chemist. It is only necessary that he understand the principles of his light-making apparatus, the general construction of his machine, the ability to take care of his machine and the films, and a few minor points of less importance.

But it is necessary, under existing conditions, that the operator should be a man (not a boy) who is always cool and level-headed, and capable under any and all circumstances to successfully meet any emergency which may suddenly and without any warning confront him.

Fire is the great peril in any hall where a crowd is assembled. But the cry of fire, either from some imagination, a light reflection or the fool prank of a joker, is nearly as bad as the actual fire, as in nearly all cases where a fire has occurred in any hall filled with people, it was the panic and not the fire which caused the loss of life. While, were it not for the panic, the fire itself would cause only a damage to property in dollars and cents, with scarcely any loss of life.

It is hard, therefore, to conceive just what sort of an examination, to be effective, a man would have to pass in order to secure his operator's license.

Had the owners and managers of halls where picture machines are installed used careful judgment in securing their operators, extreme measures would never have had to be resorted to, but a universal demand of this kind could never be realized without some form of enforcement, and it is to be hoped that every picture theater owner and manager will realize that such a law will not only lessen their chances and risk of danger, but will also increase their door receipts, because the people in general will feel more like patronizing places which are safeguarded, and in which their lives are protected, and that these same managers and owners will co-operate with the State legislative bodies toward making the passage of such a law a unanimous success.

On the other hand, what a great benefit it would be to the operator. Surely, it would weed out a great many incompetents, but if a man is not capable of answering such questions as we may expect will be asked by an examining board and fulfill the obligations which might be required to secure his license, then he should look for different kind of employment.

He may be a good man for some other job, as every man is not fitted for what he might wish to follow, but for him to even attempt to hold a position and be a detriment to his employers and endangering his own as well as hundreds of lives, is nothing short of a crime to allow.

But the man who is fitted for this particular position will have no trouble in passing an examination. He will soon find his services are in demand. His wages will increase and his position be elevated to a much higher level than he can ever hope for it to possibly be under the existing circumstances.

There is one positive fact: Whether it is in the li-

censing of the operator, or in the shape of some other reform or both, something MUST be done. There are far too many incompetents in the business now, and it produces a demoralizing effect upon all.

It may, however, be predicted with assurance that, unless radical changes otherwise take effect, toward the safeguarding of the public, the licensee will be a reality, and it is to be hoped that the bills, soon to be presented, as well as others which will follow, will pass without opposition.

### Tinting Films.

We have been asked to supply the names of firms who manufacture the film tinting fluids. So far as we can learn these are not marketed, but are prepared by each film manufacturer to suit his own taste and the nature of the subject. Anilin dyes are used dissolved in water (preferably distilled) in the proportions of 1 to 200.

The anilin dyes are obtainable in any large city. For red tints eosin, erythrosin, or rubinaline; for cold tones methyl green or anilin blue; for the warm tints, methyl orange or naphthol yellow. By blending these a variety of tints may be obtained. The film is immersed in the solution until sufficiently tinted and then dried. It is said that better results are obtained by immersing the film for one minute in a clearing bath previous to drying. This is composed of alcohol 20 parts, distilled water 20 parts, glacial acetic acid 1 part.

### Blue or Green Toned Films.

The following method of toning positive films to a green or blue by chemical action we quote from "Das Bild," a German publication. For green tones immerse the film in a solution of potassium ferricyanide, 15 grains to the ounce of water, for a minute. Wash for five minutes and then immerse in a solution containing 10 grains of iron sulphate to the ounce of water. Allow the film to become deep blue and then wash thoroughly in water and place in a third solution containing five grains of sodium chromate to the ounce. Another washing will produce the desired green tone.

Another formula for blue tones is:

SOLUTION "A."	
Potassium ferricyanide . . . . .	8 parts
Water . . . . .	1000 parts
SOLUTION "B."	
Ammonia iron alum . . . . .	10 parts
Hydrochloric acid . . . . .	10 parts
Water . . . . .	1000 parts

Mix one part of "A" with two parts of "B" and make up to ten parts with water. Immerse the film until the toning is completed.

### Our Visits.

This week it was our pleasure to see "The Last Carriage," a film, with the exception of a short length of ghost, photographically perfect, beautifully staged, and the historic details carried out with a vigor that carries the audience away. The scene is set in India during the time of the Mutiny. It shows the dance so well described by poets and historians, the warning cry, the rush to safety, the treachery of the Sepoys, the gallant dash for aid, the fall of the brave defenders of the garrison, until all left are the old general and his daughter, who pleads with her father to be merciful and shoot her before she falls into the hands of the Sepoys. Just at the moment he is about to fire the last cartridge the old gen-

eral hears the shout of reserves and there dash through the enemy's ranks the Highlanders, led by the lover of the girl. We saw an assembly of perhaps five hundred and there was scarce a dry eye in the audience when the scene was brought to a close.

Another worthy of mention is "Falsely Accused," a film bearing on the invention of a moving picture camera. The villain of the piece robs and slays the inventor through vengeance for being rejected by his daughter. The daughter is discovered with a knife in her hand, and the villain of the piece denounces her as the murderer of her father. The trial takes place, and circumstantial evidence dooms the poor girl. The lover trying to find a clue comes across the moving picture camera and finds a piece of film therein which he takes to the inventor's assistant, who develops it, prints a positive, and proves to the judge by a moving picture machine who the villain of the piece is, and he is given his just desserts. The plot is well worked up, and all the details are blended in to each other, making a fine piece of resistance, full of photographic detail and excellence.

"Red Tapisim" shows French methods of going about to get a few broken pieces of glass picked up. It may be comic—we couldn't see it. It only tends to show what a set of blockheads rule the studio.

The same may be said of the man who walks on water. The people are getting tired of such stuff, which shows lack of talent and ideas.



The Society Italian "Cines" inform us they have secured the sole agency for Williamson & Co., of London, England, with factories at Hove, Brighton. Williamson & Co. are of ten years standing and one of the original manufacturers of film in England, and have a reputation of making some of the best film manufactured by the Anglo-Saxon race. We are personally acquainted with this firm and congratulate the Italian "Cines" on securing the exclusive agency.

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Boyetown, Pa.—We specially asked Henry W. Fischer, the stereopticon operator at the Boyetown Theater horror, concerning the condition of the oxy-hydrogen tanks of his picture machine after the fire had occurred.

"I did not see them again after I made my escape from the burning building," he replied; "but there was no explosion when the fire occurred, you may be sure of that. If there had been, I would have been the first to suffer by it, and probably be killed, for I was right there at the machine."

"The reports in regard to escaping gas are also incorrect. The only gas which escaped was that which caused the hissing sound, and this, as I have before stated, I quickly checked. One of the two tanks I know was full when I left the machine. I cannot say just how the other was. I suppose some of the gas was out of it, for the reason I have given."

"I had a lighted lamp only three feet away from the stereopticon. When I had disconnected the tube at the time the valve did not close and the hissing sound occurred, I quickly reached with my other hand and extinguished the light, to prevent any possible danger from this source. The people were showing signs of alarm and I did not want the lighted lamp upset and the burning oil running over the floor. There was no explosion and no great quantity of escaping gas."

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Atlantic City.—Managers of local playhouses will be asked to have a hymn sung at each Sunday performance as a compromise with members of the local W. C. T. U., which threatened to close the moving picture shows given Sunday evenings.

A special committee of women that visited the shows brought back a report that it had discovered nothing objectionable in

the performances, but recommended that hymns take the place of "illustrated songs," with the audience taking part.

The selectmen of Springfield, Mass., gave a public hearing in their office on the petition of J. D. Cadle for a revocation of the license of the "Bijou Dream," on Elm street. This place is run by a moving picture concern, the Eastern Amusement Company, with Paul E. Page as manager. Mr. Cadle outlined his reasons for asking that the license be revoked, stating that in his opinion the place was a menace to public health and morals, that it increased the insurance rates of adjoining property, was unsanitary, that there was danger from fire and that the place was conducive to idleness, beggary and crime. Mr. Cadle said that his rate of insurance had been increased nearly \$15 per \$1,000 as a result of the moving picture machine being installed in the building next to his. W. K. Buschmann represented Mr. Page and the owners of the building, and asked Mr. Cadle if he did not at one time agree to withdraw any opposition to the license if the extra cost in insurance was paid by the moving picture company. Mr. Cadle stated that he did request that the extra cost be paid by the company, but that after investigating the matter he concluded that the license should be revoked regardless of any raise in his own rates. He said that from a moral and sanitary standpoint he objected to the place being licensed and would not favor a continuance of the license even should the company agree to pay him \$1,000 a year. Members of the Board of Health told of complaints of the poor ventilation of the place, and Agent Porter said that conditions were vile.

Burton Holmes, the lecturer, began his annual series of travelogues at Carnegie Hall, New York, January 12, and for upward of two hours vastly entertained an audience which packed the big auditorium. The lecture was illustrated with still and moving pictures, which created a profound impression because of their beauty.

Mr. Holmes this year is devoting himself to talking about the five best governed and largest cities of the Old World, and last night confined himself to Berlin. He called particular attention to the cleanly condition of its thoroughfares.

"If the Mayor of New York would go to Berlin and make a study of the way in which the streets are kept in condition, he would learn a vast amount," said the lecturer, "and it would be well worth while."

Mr. Holmes told how this great work is accomplished, and then gave an illustrated description of the pastimes of the inhabitants. Later he showed a view of Emperor William and his family in their daily ceremonial routine, and pictures of the army.

Plans have been filed with the New York Building Commissioners for remodeling the three-story slot machine building at No. 107 Bowers in into an amusement hall with moving picture exhibition equipment. The improvements are to be made for the J. Valensi Company as new owner, and are to cost \$5,000, according to the estimate of the architect, Louis C. Maurer.

A correspondent in Grand Rapids, Mich., says that armed to the teeth with signatures of Monroe street merchants, professionals, men, bankers, and accompanied by John Vander Weyden, manager of the Beacon Shoe House; Z. V. Cheney, rental man of the Leydard Block, and Ben. E. West, druggist, as endorsers, A. J. Gilliam, moving picture show manager, met with the license committee last week, as did Alderman Averill, who opposed the granting a vaudeville license on Monroe street.

Mr. West declared himself a convert to the moving picture business and, that while once was opposed to them, he believed them a big trade getter for other stores in the near vicinity, and he hoped more would locate on Monroe street. He said Rindge & Krekel, shoe merchants on Canal street, was between two such shows and considered their location bettered 20 per cent.

Mr. Vander Weyden said he would be two doors from the proposed miniature shoe house, and believed it a good drawing card for the merchants on Monroe street.

Alderman Averill presented a petition remonstrating against granting the license signed by seven Monroe street merchants, mostly on the south side of Monroe street, opposite to the proposed show place.

Alderman Gus Oswald—"I favor moving picture shows wherever they are located. They bring business for adjoining stores and those in their immediate vicinity. In fact, they are an encouraging factor for so much new business that merchants have come to recognize them as trade builders."

Capua, Italy.—Anthony Beltramielli is accused of running a blackmailing machine in Capua for about a year. He was arrested and will be tried on numerous charges of extortion.

The blackmailing machine, as young people here call it, is really a cinematograph. Beltramielli has been running it in an

improved open-air theater on the roof of a building overlooking the municipal park. In this park is a secluded nook known as "the lovers' retreat."

The nook is not so secluded but that Beltramielli's camera commanded it when accurately trained, and the moving picture man's system, it is charged, was to aim the machine in the right direction, and set it going whenever the retreat was occupied and the light favorable for picture taking.

After making a good collection of photographs, he made a practice, his accusers say, of offering the original films at a round price. Some of the films were very startling, and the subjects were glad to buy them for whatever Beltramielli asked, it is said. The accusers, as alleged, were very numerous, and a few of them cared to complain. Finally, however, particulars of the industry began to leak out, and the police set a trap. They posted a pair of bogus woos in the nook, who didn't care whether they were photographed or not.

Beltramielli took them, and is said to have offered them the films at his schedule rate, and threatened to display them publicly unless he got his money. He was promptly arrested.

Now a number of other couples have come to the front with similar stories, and so many cases are threatened against the picture taker that the accumulated penalties against him will be very heavy if convictions are secured in every case.

Upon his promise not to give any more moving picture shows at Manchester, Conn., Sunday, the case of James Ryan, who was notified Sunday night of his arrest on a charge of doing work on the Lord's day which was not of necessity, which was to have been brought against him in court, was indefinitely postponed. This ending was reached through an agreement between the prosecuting attorney and counsel for Ryan, so it was not necessary to hear the case.

Newark, N. J., notifies us that efforts are being made by the managers of the various local moving picture theaters in the near future to reopen for business on Sundays. They have been encouraged by the decisions of the high courts in several of the leading cities of the country, and with the headway the New Yorkers are making they believe that their attempt here will be successful.

A meeting of those interested was held in the office of Rudolph A. Braun and a permanent organization was formed. It will be known as the Moving Picture Exhibitors' Protective Association. Henry Rorbrecht was elected temporary chairman, and George L. Blas secretary. Twelve of the fourteen local theaters were represented.

In addition to fighting against the Sabbath closing, the managers will endeavor to get better recognition from the Board of Underwriters and the city officials. Rules and by-laws will be submitted at the next meeting of the association, and Mr. Braun was authorized to proceed with the fight.

The majority of the places were opened throughout the city until several weeks ago, when they were ordered closed. Since that time the local theaters have been having sated performances on Sunday nights.

"This is a cosmopolitan city, and the working class who favor a liberal Sunday want it," said one of the managers to-day. "It is for their interest as well as our own that we are fighting. We pay the same license as the big theaters, and while their admission reaches as high as \$2 a seat very often, the best we get is five cents. Our understanding is that Mayor Haussling is not opposed to our being open on Sunday, and the opinion of the Common Council is believed to be the same. We want only what is right and believe in equality for all."

Mr. Braun, who will be a member of the next Legislature, and who may introduce a liberal excise bill, stated that he understood that Assemblyman Martin intended to scrutinize the old blue laws adopted years ago and which have outgrown their usefulness, with a view of having them amended.

Several of the moving picture places are controlled by large monopolies. If the police decide to interfere an injunction preventing them from doing so may be secured.

A Boise City, Idaho, reader says George R. Emsenberger, manager of Hale's theatre, had the big observation car taken from the building at 613 Main street and will have it stored here in spring, when it will be shipped to the other points. Emsenberger expects to make arrangements to have the building remodeled and will use it either for vaudeville performances of moving pictures, if satisfactory arrangements can be made.

In order to prevent here, such disaster as occurred at Boyertown, Pa., Captain Lester L. Kingsbury, chief electric inspector for the city, will have posted in every theater in Baltimore, Md., the following notice, addressed to the theater electricians:

"You are hereby notified that the following regulations per-

taining to electric properties that come into this house must be complied with.

"Every arc lamp must have in attendance a competent operator while the lamp is in circuit. This operator must be in constant attendance at the lamp.

"Motors in circuit must have a competent attendant in charge at all times.

"All arc lamps must be inclosed in iron with approved hoods and screens. Switches and rheostat coils must be protected in iron.

"All strip lights, bunch lights, moon and sun boxes must be inclosed in iron.

"All plugging boxes must be of improved inclosed style.

"All sockets and receptacles must be of improved type, with concealed lugs.

"Portable switchboards, dimmers and rheostats (other than those attached to lamps) must be inclosed in iron-lined boxes.

"All fuses must be of the inclosed type.

"All incandescent lamps used in paper lanterns, garlands or streamers must be provided with wire guards.

"All cables must be of improved type known as 'flexible stage cables.'

"You will be held responsible for violation of any of the foregoing regulations."

Captain Kingsbury said that a year ago he tried to impress theater managers with the fact that moving picture machines, one of which caused the holocaust at Boyertown, were dangerous unless equipped with many safety devices. He then ordered that every moving picture machine operating here be equipped with magazines protecting the inflammable film from the heat, and he also ordered every machine encased in a fireproof cabinet. Captain Kingsbury said that one theater disobeyed the order, and in about half an hour fire engines were standing in front of the place. The machine had exploded and burned a big hole in the ceiling.

But to make binding these orders of Captain Kingsbury, Building Inspector Preston said recently that he had put them into the new building code that may soon be adopted by the City Council.

The most important of these stringent regulations are the following:

"No machine for moving pictures shall be operated outside a fireproof room or cabinet.

"Every machine shall be provided with a fireproof box or magazine for both upper and lower reels, with necessary take-up gearing.

"The openings in the magazines for the film shall be provided with a device to prevent flames from following the film into the magazines.

"Machines shall be equipped with an automatic device which will cut off all rays of light from the lamp.

"The lamp, if electric, gas or oil, must be inclosed in an iron box with a gravity shutter, to cut off all rays of light passing through the lens. It must have a ventilated hood lined with fireproof insulating material."

There are several other regulations that Captain Kingsbury hopes will make moving picture machines comparatively safe. He said that the rolls of film used in moving picture machines are of celluloid, and so inflammable that whenever a film catches it means an explosion.

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The theater fire at Boyertown, Pa., while not directly attributable to the moving picture machine which figured so prominently in the tragedy, has given renewed strength to the agitation which has been under way ever since the burning of the Charity Bazaar in Paris, to surround such exhibitions with safeguards. The fire record of New York shows that during the past two months there has been a property loss of more than \$160,000 involved in fires which started in or which damaged buildings in which moving picture machines were installed.

An expert of the National Board of Fire Underwriters who has studied this phase of the fire hazard says:

"It is safe to say that there are thousands of itinerant showmen about the country with moving picture machines, fitted either with electricity or the old-fashioned calcium light. The machine itself, if it is operated according to the specifications of the National Board's code, is not especially hazardous, but the surroundings always are. Almost any sort of a place will suffice for an auditorium, but especially the old-time country 'opera house' and lodge room, usually located on the second or third floor of a frame or brick building, reached by one narrow stairway, usually the only entrance, and almost always with a sharp angle in it half-way up.

"In this city, usually a vacant store, gaudily plastered with inflammable material and holding machines which in no way meet the requirements of the code, are almost as dangerous to human

life and a good deal more dangerous to property because of the concentration of values.

"How many moving picture machines meet the most important requirement, which is that the machine must be placed in an enclosure or house made of suitable fireproof material, thoroughly ventilated and large enough for the operator to walk freely on either side of the apparatus? All openings into this booth should be arranged so as to be entirely closed by doors or shutters constructed by fireproof material and should be so fitted as to be held normally closed by spring hinges or similar devices."

The other rules, which relate to machines when electricity is used, are as follows:

a. Arc lamp used as a part of moving picture machines must be constructed similar to arc lamps of theaters, and wiring of same must not be of less capacity than No. 6 B. & S. gauge.

b. Rheostats must conform to rheostat requirements for theater arcs.

c. Top reel must be encased in a steel box with hole at the bottom only large enough for film to pass through, and cover so arranged that this hole can be instantly closed. No solder to be used in the construction of this box.

d. A steel box must be used, for receiving the film after being shown, with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with spring catch to lock it closed. No solder to be used in the construction of this box.

e. The handle or crank used in operating the machine must be secured to the spindle of shaft so that there will be no liability of its coming off and allowing the film to stop in front of lamp.

f. A shutter must be placed in front of the condenser, arranged so as to be readily closed.

g. Extra films must be kept in metal box with tight fitting cover.

h. Machines must be operated by hand. Motor driven will not be permitted.

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The police won a victory over a moving picture firm in the Gates Avenue Court, Brooklyn, N. Y., when Magistrate Furlong found the manager and four of the employees in a Broadway place guilty, and fined the former ten dollars and each of the latter five dollars. The decision affected one of the Brill & Fox shows, over which there has been so much controversy, and which figured in an injunction granted by Judge Supt. Justice, and was a thorn in the side of Assistant Corporation Counsel Lazansky.

Magistrate Furlong, in rendering his decision, asked the clerk from the office of the lawyer who appeared for the moving picture people why the showmen did not go in for a square deal and seek a decision from a higher court, instead of putting the matter up to the magistrates. He also intimated that if the moving picture men went about the matter in the right way, put it up squarely to the courts, they might yet be able to operate Sunday shows, so long as they did not cause a breach of the peace or the religious repose of the Sabbath.

The persons found guilty were J. W. Ensler, manager of the Brill & Fox place at 1155 Broadway, and four employees, James Darsie, Michael Malo, Morris Reismann and Alma Matson. Ensler was arrested on December 15 by Detectives Plant and Berlinger, of the Ralph Avenue Station, and after Captain Shevlin had conferred with Mr. Lazansky regarding the Supreme Court injunction covering the place. He was charged with operating a public show. Ensler, along with a man named Sperry, of 1537 Broadway, had been summoned to court several times by Detective John Farrell.

Darsie, Malo, Reismann, Miss Matson and George Roberts were arrested by Officers Boehm and Reichwein December 22. Roberts, who posed as a lecturer in the place, was discharged in court. The others were charged with unlawfully performing labor other than that of necessity or charity.

Rendering his decision to-day, Magistrate Furlong said: "The defendant Ensler is charged with violating Section 265 of the Penal Code, in that it is alleged he operated a public show on the Christian Sabbath. The other defendants, Darsie, Malo, Reismann and Miss Alma Matson, are charged with violating Section 263 of the Penal Code in that it is alleged they were engaged in work upon the Sabbath Day, which was neither necessary nor charitable.

The whole of the facts are very clearly stated by the people's witnesses, the description of the premises, their lighting, the signs, the fact that money was taken for admission, and also the fact that secular plays illustrating various secular subjects, as well, indeed, as some religious ones, were shown.

"It seems to me plain that this business is being conducted for hire, and I have tried to harmonize the various de-

cisions that have been rendered by the higher courts, but they all appear to proceed upon facts somewhat different. I think I will submit the matter to the Court of Special Sessions."

The law clerk remarked that he would rather have the magistrate dispose of the case, contending that the revised statute permitted the same. Magistrate Furlong asked if the defense consented to such action, as he did not propose having the case appealed on such a point, and got a reply in the affirmative. Then he imposed the fines, which were promptly paid.

Harrisburg, Pa., is to follow in the footsteps of four of the large cities of the country, and before the week is out the Cameraphone, or "The Life Motion Pictures that Talk" will be installed in this city. The auditoriums in New York, Philadelphia, Jersey City and Providence have all been too small to accommodate the crowds that flocked to see the wonderful mechanical invention.

The new Savoy Theater Company has just been organized and have secured a lease on the old Savoy Theater, where the "Life Motion Pictures that Talk" will be exhibited. This new company has no connection with the former exhibitors, but was organized when it was learned that there was an opportunity of securing the latest in the moving picture world.

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A musical voice heard by accident over the telephone has resulted in the abandonment of plans for the organization of a bachelor girls' club and in a love match for Miss Anna Lubin and Salo Aulerbach.

Next Sunday, at the home of Miss Lubin's mother, 941 West Division street, the engagement of the couple will be announced, according to the Jewish custom.

Wires became crossed one day when the young lady was trying to phone her mother from the store of Ederheimer-Stein Company, Jackson Boulevard and Fifth avenue, where she is employed. Miss Lubin got Aulerbach, president of the American Film Service Company, in the American Trust Building, by mistake.

Both were angry for a moment, then the charming tones of her voice turned away the wrath and the acquaintance began.

Soon Miss Lubin decided to give up the formation of the bachelors' club she had planned. No date has yet been announced for the wedding.

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Nickel Theaters Held Safe in Chicago.—Building Commissioner Downey decided that five-cent theaters operating in the city were as safe as human ingenuity could make them.

#### NEW COMPANIES.

Oshkosh, Wis.—The George A. Knaak Company was incorporated with a capital of \$10,000 to manufacture the Peerless Kinetograph, a moving picture machine, invented by Mr. Knaak. F. B. Winter, of Milwaukee, is president of the company, and George A. Knaak is vice-president, with Charles R. Heisinger, secretary and treasurer. Among the directors are W. F. Keefe, of Chicago, manager of the Western Vaudeville Managers' Association, and W. E. Jones, of the Jones-O'Brien circuit.

Kraft Amusement Co., the Bronx; moving pictures, theaters and concerts; capital, \$6,000. Incorporators: Jacob Walz, 125th street and Eighth avenue; Leonora Roberts, No. 253 West 123d street; Elias Blumenthal, No. 414 Central Park West; Leo O. Kraft, No. 443 138th street, all of New York.

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Gayety Theatre Building, St. Louis, Mo.

American Halls Co., New York; amusements, concerts, moving pictures, etc.; capital, \$5,000. Incorporators: Morris Weiss, No. 178 Forsyth street; Julius Berson, No. 201 Forsyth street; Herman A. Domphe, No. 226 East 102d street; Nathan Hirsch, No. 50 Rivington street, all of New York.

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Electrograph Company, Manhattan; manufacturing moving picture machines and exhibit amusements, etc. Capital, \$50,000. Incorporators: F. Beck, Brooklyn; J. W. Gunby, A. B. Garrick, J. Burnstein, New York City.

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Pathe Freres; to manufacture cinematograph apparatus. Capital, \$1,000,000. New Jersey corporation.

#### TOP O' TH' WORLD IN A SUIT.

MANAGER WOULD PREVENT UNAUTHORIZED SHOW OF PICTURES FROM PLAY.

Another novel point in copyright litigation is brought up in a suit to be brought to-day by the management of "The Top o' th' World" against the American Vitaphone Company, to enjoin the presentation in the Colonial Theater and all vaudeville theaters of a motion picture film showing the principal characters of "The Top o' th' World" in various scenes.

When that extravaganza, with its live collie dog ballet and other odd features, became successful in the Majestic Theater, propositions were made by rival motion picture concerns to reproduce the principal scenes. J. M. Allison, manager of "The Top o' th' World," entered into a contract with the Mutoscope and Vitaphone Company of America, permitting reproductions of certain scenes for exhibition purposes, for which it was agreed a royalty would be paid and the title, "The Top o' th' World," would be used wherever the pictures were exhibited. A complete performance of the play was given in the studio of the mutoscope company. Several of the most effective scenes were reproduced perfectly.

Meantime the American Vitaphone Company has produced a series of pictures which the manager of "The Top o' th' World" asserts have been pirated. This series of pictures is called "Dreamland." Notice has been served upon Percy Williams, manager of the Colonial Theater, that the reproduction of "The Top o' th' World" scenes under the title of "Dreamland" is unauthorized.

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#### MOVING PICTURE EXHIBITORS' ASSOCIATION.

The profession in New York won a victory on the 21st inst. in their legal fight for Sunday performances. Supreme Court Justice Davis continued the temporary injunction of Keith & Proctor, allowing them to continue their lecture and moving picture show Sunday in their 125th Street Theater. He also continued the injunction obtained by the Eden Musee and sustained the writ of habeas corpus obtained by Lazar Valense, who was arrested for conducting slot machines in Park Row and Third avenue on Sunday.

The Valense suit was a test case brought by the Moving Picture Exhibitors' Association. Regarding it the Justice decides that Valense's shows are not peace disturbing and that they do not violate the ordinance respecting the Sabbath.

It is plain that Justice Davis also takes a very broad view regarding the exact meaning of the law. He says:

"A reading of Section 265 in connection with Section 259 would indicate that the Legislature must have had in mind that 'shooting, hunting, fishing, playing, horse racing and gaming' were prohibited only in 'public,' because after the word 'gaming' it expressly says 'or other public sports.' Why speak of 'other public sports' if it is intended to restrain 'private' sport? It doubtless is the fact that 'shooting, hunting, fishing and horse racing' are usually within the observance or hearing of others than those engaged in these sports, and in such cases there would appear to be a clear violation of the law.

"The peace, the quiet and repose of the community are to be protected. Where these are not disturbed the reason for the law ceases."

Justice Davis, in his decision in the Keith & Proctor case, said: "Of course, the views expressed in this opinion have no reference to any exhibition of pictures of a salacious or otherwise indecent character, or which tend in any degree to corrupt morals. It will be the duty of the police to suppress such shows on every day of the week." He adds that he continues the injunction because "it is important to have an Appellate tribunal pass upon the questions involved, because of the conflict of views on this subject in different departments."

## MOVING PICTURE SHOWS A MENACE, DECLARES CROKER.

As a direct result of the Rhoades Opera House fire in Boyertown, Pa., which started as a moving picture machine was being adjusted, Fire Chief Croker has begun an investigation of the places where such shows are being held in this city, and he will make a report to Fire Commissioner Lantry, with the idea of demanding more rigid regulations for safety.

Scores of moving picture theaters are scattered throughout the East Side, as well as in Brooklyn, and many are so arranged that they barely comply with the building and fire laws, while others have only one entrance and exit, which, in most cases, is under the machine platform. While a pretense is made at fireproofing the picture apparatus and the operator's box, Chief Croker is convinced that he will find insufficient precautions against a blaze.

The fact that it would be almost impossible for panic-stricken women and children (the chief patrons of such shows) to escape in case of an explosion will be used as an argument for remedying the evil or driving a large number of the theaters out of business.

Records at the Bureau of Buildings show that eight hundred moving picture theaters, which charge five and ten cents admission, are registered there. These places, according to Supt. Murphy, are operated in compliance with the rules of his department. But the possibility of a number of lives being lost in case of an explosion was admitted by Chief Croker, who declared many of them were actually a menace. In several places inferior machines, he says, are used and inexperienced operators are often employed. In one place visited a fifteen-year-old boy was operating the machine. He explained by saying the regular operator was sick.

The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. The partitions around the film machines are nothing more than a curtained shield with a sheet of tin nailed to the ceiling.

"But we have had a large number of fires," said Chief Croker, "but we were fortunate enough to get to the places before any serious damage was done, and the spectators were out of the buildings in time."

Added to the danger to the people in case of a fire is the peril to the occupants of the buildings. Many of these small-fry places are on the ground floor of lodging houses, and the buildings themselves are as inflammable as matchwood.

"There's one thing I'm glad to say about New York," Croker added. "We don't need a second alarm to get busy here."

The first panic which drew the attention of the Fire Department to the danger of moving picture shows occurred at Coney Island, where several persons were injured in a rush to get out of a place in the Bowery after the ignited films had exploded. Several fires caused similar accidents last season.

Of all the fires that have started from this cause, of course that at the Charity Bazaar in Paris was the worst. While properly not a theater fire, it occurred at a gathering of people. It made a black page in the history of horrors not only because there were 143 persons killed, but because so many of them were of the flower of French families, and because of the cowardly way some of the men beat women back with canes while the rush was the fiercest.

The bazaar was held in a flimsy, inflammable structure, built out of planks and cloth. The fire came from defective insulation of wires in the cinematograph department, and the flames spread in an instant. The Summer dresses of many of the women were ignited, and, as their wearers frantically rushed around, the flames were communicated to others.

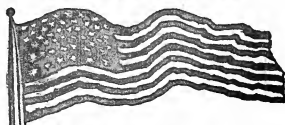
[See our editorial on this.—En.]

On February 26, 1900, an electric spark set fire to the celluloid films used in a vitagraph machine in Miner's Harlem Theater. The house was crowded and a panic was narrowly averted. The lights in the house, as usual, were out. After most of the pictures had been thrown on the screen there was an unusually long wait. Suddenly the audience was startled by flames coming from the machine, which was standing near the main entrance and was inclosed in curtains. The auditorium immediately was filled with smoke. Several quick-witted detectives grabbed the machine and threw it into a corridor and locked the double doors. The people jumped to their feet and many women fainted, but quiet was restored by the lights being quickly turned on.

A little more than a year ago someone threw a lighted cigarette into the celluloid film of a moving picture machine in the Five-Cent Theater at 122 Park Row. It blazed up and a panic ensued among the 200 men present, but all got out in safety.

## KALEM FILMS

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of Pioneer Days on the Plains

Length, 675 feet. Ready February 1.

There is no more fascinating theme in American history than that which centers in the courage and determination of the pioneers of the West, the men who crossed the plains with their goods and families in "prairie schooners" and fought their way through hordes of savage Indians. In this picture we open with a picture taken in a frontier fort, the always impressive ceremony of lowering the flag at sunset and the firing of the sunset gun. Then we go out to the prairie, where a pioneer with his "schooner" and cattle is slowly traversing toward the promised home. Evening comes and the emigrants halt and prepare for the night.

Next we see a camp of United States troops on a scouting expedition after hostile Sioux. They, too, go into camp for the night. Following this we see the attack of the Indians—all on horseback—on the emigrants. The brave pioneers put up a spirited defense, but are rapidly being overwhelmed, when a brave youngster works his way through the Indian lines and gets word to the soldiers, who dash to the rescue and wind up the drama with a glorious scrimmage with the redskins.

Throughout the film there are wonderful opportunities for effects, and the story is one to arouse all sorts of patriotic enthusiasm.



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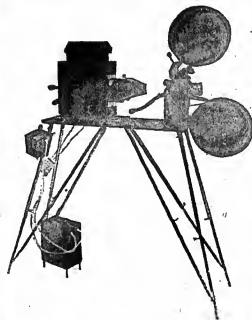
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# LE ROY'S ACMEGRAPH.

Owing to pressure on our space in last issue we were compelled to crowd out the cuts herewith, and the information that the Acmegraph is manufactured solely by Jean A. Le Roy, of the Acme Film Exchange, 133 Third Avenue, New York.

In testing this machine for fireproof qualities we gave it a pretty severe grueling, as the illustration will show. First we applied the light and let it impinge upon the film, expecting it to flare up; instead, *only one hole of a time could be burnt in, try how we would.* Next we applied a lighted match with the same result—one hole at a time;

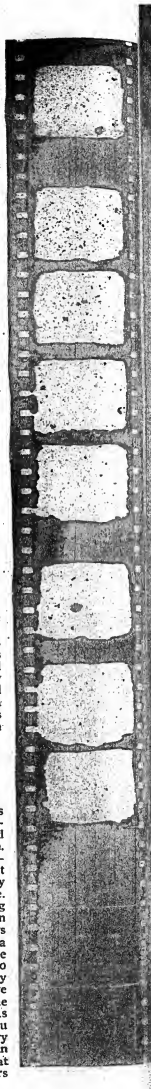


the flame would not go above or below the gate of the machine. Then applying a light to the loose film from the magazine, it flew up to the passage and went out. The same with the take-up. We could not get the film to fire in either magazine.

In answer to a correspondent who wishes to know if the machine has passed the tests and been approved by the New York Board of Electricity, we may say the machine fully answers all requirements of this board and the Board of Fire Underwriters. It is a well-known fact that if a machine passes New York it can be used anywhere with perfect safety.

## Film Review.

"Lonesome Junction." The scene of this Biograph comedy is laid at a railroad station in the heart of the Rockies, miles and miles away from "White Way" civilization, and although a small burg, it certainly deserves a large dot on the map, on account of the exciting time experienced by a party of tourists the day this picture was made. Lonesome Junction, though a howling wilderness, possessed one blessing—a train to somewhere else—but like all good things in this world, none are gained without a struggle. So the trains, of which there was but one a day, are never on time. To the station there comes a coterie of weary travelers, all possessed with a wild desire to put a long distance between Lonesome Junction and the backs of their necks. As usual, the train is six hours late, and you may imagine the party is in not a very amiable humor. The first to arrive is an Englishman, who is "jolly well" vexed at the condition of affairs. "Train six hours



ate! Hi't a blooming h'outrage, don't know!" He leaves his suit case in the way of others coming in, and a wealthy owner, who enters at that moment, falls sprawling. The next to enter is a prize-fighter, who in turn takes a tumble. "Well! It looks as if there is going to be something doing," when the driver of the Pony Express enters with the mail bag and tells Mr. Pug to sit down and behave. He sits and lights his pipe, still chewing the rag. The driver clips the pipe out of his mouth with a pistol shot and makes him dance to the music of his gun play. This pleases Mr. Pug for an indefinite period. The party is now increased by the arrival of Heinrich Spitzelberger. "Was das; sex stunden zu warten? Oh, well, I had a smoke." Heine has pipe and tobacco, but no match. "Please, you had a match, no?" Well, it looks as if he don't have. At this point the door opens and rushes one of those hypochondriacal philanthropists, a Black Hand Daggo. A cat is a playful kitten compared with this. Opening his satchel, he takes out a fuse bomb, lights the fuse and places it on the window shelf of the ticket office. The pugilist is the first to notice his action and yells, "Beat it!" which they surely do—all except Heine, who is seated on a bench, still searching through his pockets in hopes of finding a match hidden therein. Espying the smoking fuse of the bomb, he picks it up, ignorant of the danger, lights his pipe and failing to extinguish it, drops it into a fire-pail none too soon, for the moment it strikes the water it explodes, blowing Heine off his feet. When the party returns they find him suffering no further injury than badly shattered nerves. While relating his experience there enters a most beautiful young lady. "Observe who is in our midst," says one, and a more chivalrous man you never saw; all anxious to serve her. She states that her baggage is outside, so Mr. Pug insists that "I'm de boy wit de strong arm." He carries in several grips and finally a trunk as big as a cottage, which completely does him up, and though

there is still another trunk, he is not equal to it. Now Heine gives an exhibition of brain vs. brawn, and instead of shouldering the trunk, wheels it in on a handtruck, much to the amusement of the party at the expense of the pugilist. They are all now in high spirits when there appears in the doorway a tough roadagent. With most forbidding mien he points a revolver and commands them to line up and put their valuables on the floor in front of him. Heine, unobserved by the bad man, drops down behind the trunk and when the thug's back is turned, sticks a gun behind his ear and tells him to drop his firearm on the top of the trunk. Hurrah for Heine, the hero. But he forgets the thug may have another gun, and in the unguarded moment he whips out another and is about to push daylight through Dutchy when the express driver from outside sends a bullet through the bad boy's wrist. The arrival of the belated train is announced, and the party scramble out of the station in a mad rush to get aboard.

#### THE KING AND THE JESTER

is the subject of a film issued by Geo. Méliès this week. The scene opens with the jester being spurned by the king, who has evidently partaken of food which disagrees with him, and instead of being amused by the frolics of his jester he casts him away. All the while of the jester fall to raise a smile. The king petulantly throws himself into his chair of state. The jester, finding his jokes falling flat, performs acrobatic feats—no effect; juggling with balls—no result; the king won't be pleased. The jester then gathers chairs and builds them up and outward. Ah! the king is at last interested, wondering why they don't fall over, and gets down to see. The jester, taking a pair of bellows, blows the chairs and they fall in a heap at the king's feet. The jester next puts the chairs away and tickles the king, who kicks him for his frivolity; then, getting down from his chair to again kick the jester, kicks air, for the jester has vanished, quickly

appearing again out of a large box and laughing at his master, who again seats himself with a frown. Finding all his efforts to please are not appreciated, the jester summons a lady to his aid. Now the king is all attention. Then taking three stools, the jester places them before the king, helps the lady to stand on the center one, pulls her dress, which falls to the ground, displaying her as a Grecian model. The king now forgets his indignation and watches the figure. The jester produces two staves, which he places under the outstretched hands of the model, then with a few passes hypnotizes his subject; he now takes the center stool from beneath the sleeping beauty, leaving her suspended on the two staves. After one or two more passes, he removes one of the staves, leaving the subject with only the support of the other, to the astonishment of the king, who is still more surprised when the beautiful model throws him a kiss. The jester now replaces the stool under the feet of the model, awakens her, and helps her down. The king sits on the stool, takes the model in his arms and is about to kiss her, when to his intense disgust he finds himself embracing his jester, who, linking his arm in that of the king, leads him off.

"The Irish Blacksmith" is a romantic Irish drama by Selig. The pretty sister of the local blacksmith is met and accosted by an unscrupulous gentleman, who, attracted by her good looks, forces a kiss from her in spite of her remonstrances. The scene changes to the blacksmith forge, where the brother of the insulted girl is at work at his trade. The girls enter excitedly and tells her brother of the slight which has been put upon her. The story is hardly finished when the "ne'er do well" gentleman rides into the forge to have his horse shod. The girl recognizes and accuses him for her brother, who in his rage knocks him down. The gentleman goes off swearing vengeance for the blow, and is next seen consorting with a number of

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ruffians in a mountain cave where the ruin of the blacksmith is plotted, and the tools hired to carry out the revengeful purpose. The possession of firearms was a penal offense in Ireland at this time, and accordingly the myrmidons hide a number of rifles under the blacksmith's forge and accuse him before the magistrate of having placed them there. Furtive testimony prevails and the unfortunate blacksmith is ultimately sentenced to death. A plan is formed by the mother and sister of the blacksmith hero by which his escape from prison is successfully accomplished, the details of which form a very interesting part of the picture. Once escaped, the blacksmith devoted himself to unearthing his accusers and finally brings home the guilty to them, placing the crime in the right place and securing his own free pardon, amid general rejoicing.

"The Newlwyeds' First Meal," is another

Selig. Comedy has once more been made out of the trials and tribulations experienced by a newly married couple trying to keep house for the first time. The Newlwyeds arrive at their own home for the first time and indulge in a billing and cooing match natural under the circumstances accompanied by much osculation. After a time even this amusement requires a change and nature asserting itself, they feel the pangs of hunger and proceed to satisfy same as quickly as possible. A brand new cook book is produced and together they explore its mysteries and try to carry its directions into effect.

Next we see hubby and his bride in the kitchen. Mr. Man is arrayed in a very ample cook's apron, and is evidently a very busy gentleman. Such scenes as follow must be seen to be understood. Literally the fat is on the fire, and smoke, flames and confusion are predominant. The grease from the cooking operations spreads slowly

from the stove to the floor and makes a very successful slide on which everybody who encounters it cuts a number of comical capers. In the way of culinary operations, things meantime go from bad to worse, notwithstanding frequent intervals for billing and cooing, perhaps because of such being the case. Clothes and countenance suffer from smoke and soot, and in their attempt to set matters right the young couple burn their hands so badly as to prevent their going any further with the experiment. And now back to the boarding house where brawled hands and lugubrious faces the poor Newlwyeds are repenting a leisure of their attempt to break into the housekeeping game, and exchange affectionate condolences over their mutually battered condition.

"The Financial Scare," another Selig, is a clever skit on the prevailing financial troubles, and has been worked up into considerable comedy, although the fun in the situation may not be so apparent to those more intimately in contact with it. The "scare" is started by a full-page announcement of a "big bank failure" in one of the yellow journals of the day, and this brought to the attention of a business man who is working at his desk, sends him home on the run to inform his family, all of whom have deposits in one of the big savings banks, of the supposed danger. Very much rattled, the frightened man disturbs the quiet of his home by urging each and all of the depositors, his father, mother, wife, children, cook and hired man to immediately draw their money out of the bank, and first placing such money as they have on hand in what they consider secure hiding places, they all start off for the bank on the run, including the cook, who being too fat to make as good time as the other members of the family, is soon left ignominiously in the rear. Arrived at their destination, a genuine family run on the bank takes place to see who will get their money first, but finally all are paid and return home satisfied to dispose of their wealth in some way that they consider safer than the bank from which they have drawn it. In the search for secure hiding places each vies with the other, but the hired man prides himself on his idea, and placing his money in a tin can, buries it deep in the ground, while the others each select a hiding place of their own, which, in their opinion, will defy detection. But, unfortunately, the commotion has attracted the attention of an unscrupulous knight of the road, who stealthily follows the party and carefully notes the hiding place in which each has secreted his money. The waiting until all have retired, he commences operations by digging up and appropriating the hoard of the luckless hired man, and follows this up by entering the house and uncovering, one by one, the different hiding places and finding what he finds to his already ample roll, swells his ill-gotten gains very considerably. While the burglar is making his haul the old gentleman enters the room, and seeing what he is doing, makes a frantic effort to arrest him. But the thief proves too strong, and after a desperate struggle succeeds in finally escaping with his plunder, leaving behind him a practical illustration of the old proverb that it is sometimes better to endure the ills we wot of than to fly to others that we know not of.

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"A Kind-Hearted Gentleman." An elderly man who is apparently benevolently disposed toward humanity, starts out on a walk, and wherever he finds the distressed, handicapped or needy, he promptly lends his aid. He first comes upon a governess in a park who, holding a baby with one hand, is trying to manage a newspaper with the other. This is a clumsy undertaking, as is observed by the old gentleman, who kindly takes the baby from her. She soon settles herself to read comfortably, while the old gentleman holds the child on his lap; while he is thus occupied the girl's soldier lover comes along and they begin spooning; of this the old gentleman is unaware until the baby makes it uncomfortable for him, and throwing the child to her, goes off in disgust. When the soldier and a girl, and a pretty one, next attracts him, as she is carrying a rather heavy basket. He obligingly takes it from her and escorts her to her destination; she happens to be bound for a meeting with her husband, however, and when they arrive at the spot

she is greeted affectionately by her husband, while her companion is handed a beating. After dragging himself out of reach he readjusts himself and is soon helping a mason lift his mortar to a ladder; result, a mortar bath. He comes to his finish, however, when he helps two men who are placing some furniture in a wagon. They are burglars, and a citizen who sees the trio hails a policeman. By the time the officer arrives the two burglars have gone and only the unsuspecting old man is left. He is pointed out, the cop grabs him ungently, and he is marched off.

"Slave's Hate." A negro working on a field is ordered by his cruel master to get down on his knees and tie his master's shoe lace. The negro resents this unwanted humiliation, and the master, after giving him a few cuffs, promises to make him smart for it later. At this time the slave driver's daughter comes on the scene, and he goes off with her. The next picture shows the negro being led to the top of a hill, where his breast is bared and he is tied to a stake driven in the ground; then, at the command of the master, an overseer lays a stout rawhide lash over the bound man's body. He writes in agony, and the punishment only ceases when he falls to the ground in a faint. The overseer unbinds him, and thus he is left to nurse his wounds and desire for vengeance. The opportunity for revenge soon comes, when the slave owner's little girl is seated alone reading at a table near the gate of her home. The crouching black form of the negro slave comes stealthily toward her, and suddenly springing out, he takes her up roughly. The child struggles, but the negro overpowers her and carries her off. The entire household is aroused, however, and headed by the father, a posse starts out in pursuit of the negro kidnapper. The chase leads them over hills and through swamps and marshes, but the wary negro is always ahead of them. When the posse are almost on him, the negro takes refuge in a deserted house with his victim, and after the pursuers have gone he forces the girl, by threatening to throw her into a sluice, to tie his shoe as her father had ordered him to do on the farm. On and on he goes with the child; but the pursuers make a detour of the countryside and are soon near the fugitive, who conceals himself beside a boulder. The father comes very close to them, but passes by; intuition seems to call him back, however, and just as he turns he faces the negro with the child. In a twinkling he covers the fugitive with a revolver, but the little girl jumps in between. The slave owner softens, seems to see at once that it is all his fault, and takes both negro and daughter home again.

"Picturesque Smyrna." This film shows various industries and customs in this land of the Far East. Natives are seen smoking their peculiar pipes, duffly making canvas sacs, carrying waders and fastening brooms. The native barbers, who work in the open street, are also shown at their labor over two customers. After which is given a view of the start of a caravan of camels. The huge beasts are loaded with two barrels in a line and are soon seen out on the highway carrying their ponderous burdens. This film finishes with a view of the different types of natives, including many children, who eat greedily from curious pans placed on the ground.

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How Brown Saw the Baseball Game	..... 350 ft.	Bulgarian Army	..... 440 ft.
Neighbors Who Borrow	..... 493 ft.	Deal and Dumb	..... 667 ft.
The Foundling	..... 528 ft.	Chaman Myster	..... 287 ft.
Harbor Pirates	..... 483 ft.	The Tattler	..... 394 ft.
The Lost Collar Button	..... 360 ft.	VITAGRAPH.	
The New Arrival	..... 516 ft.	The Last Cartridge	..... 600 ft.
MELES.		Lost, Strayed or Stolen	..... 375 ft.
The King and the Jester	..... 321 ft.	The Shaughraun	..... 700 ft.
In the Bogie Man's Cave	..... 350 ft.	The Jealous Wife	..... 300 ft.
The Knight of Black Art	..... 371 ft.	Up Indian Love Story	..... 600 ft.
An Angelic Servant	..... 481 ft.	Work Made Easy	..... 490 ft.
Bakers in Trouble	..... 365 ft.	The Miser's Hoard	..... 350 ft.
Delirium in a Stadium	..... 405 ft.	A Sign of the Cross	..... 424 ft.
Satan in Prison	..... 300 ft.	A Clown's Love Story	..... 325 ft.
Good Glue Sticks	..... 311 ft.	A Tale of the Sea	..... 750 ft.
Shakespeare writing Julius Caesar	..... 344 ft.	WILLIAMS, BROWN & EARLE.	
The Eclipse	..... 344 ft.	The Viking's Bride	..... 400 ft.
Chopin's Funeral March	..... 460 ft.	The Artful Lover	..... 190 ft.
MILES BROS.		Testing a Lieboast	..... 200 ft.
The Blackmailer	..... 585 ft.	The Sickly Bicycle	..... 425 ft.
Petticoat Regiment	..... 578 ft.	Rebellious Schoolgirl	..... 100 ft.
Babes in the Woods	..... 578 ft.	Serving a Summons	..... 190 ft.
		A Soldier's Jealousy	..... 400 ft.
		Drink	..... 200 ft.

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## NEXT ESSANAY FILM Ready Saturday Feb. 1st

**A Sensational Feature  
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# The Hoosier Fighter

### DESCRIPTION

The art of using your fists sometimes comes in very handy, as this picture will show. A country boy who happens to be gifted in the science of pugilism finds a time when his stands him in great need.

The picture opens up with a home of a farmer showing his son who is usually exercising to develop his muscles. The father shows by his attitude that he is very proud of his boy, but something happens to disturb his pleasure as the Loan Shark, who holds a mortgage on the farmer's home, comes and demands payment. At the time the farmer did not have the money ready to meet the mortgage, and tells him that the mortgage goes away with the threat that if the mortgage is not paid up at a certain time he will throw them out of their home. The boy overhears this conversation, and goes to the Shark's office to try and have the time extended, but the man will not listen to it. The boy goes away, and next we find him in front of a theater where an announcement is displayed reading, "Spider-Duffy, Champion Pugilist of the World, will forfeit \$2,000.00 to anyone who can remain in the ring with him three rounds." The farmer boy sees his opportunity. Summoning up his courage, he tells the manager of the prize fighter that he thinks he can withstand being knocked out until three rounds are over. They look at this uncouth youth and see an easy mark for the champion. The country lad, however, knows that everything is at stake, for if he can remain the three rounds he will get the \$2,000.00, and thereby pay off the mortgage and save the home. The seconds, referee and the champion enter the ring, and the Hoosier fighter is brought forth to face the champion prize fighter of the world. (We next show three rounds of a cleverly executed prize fight, as the participants in this affair are boxers of the highest order) and at the second round the champion lands on the jaw of the Hoosier fighter and he goes down. The referee starts to count and he gets up to six. The country lad, in his delirium from the effects of the blow, imagines he sees the farm being sold and his father turned into the streets, a pauper in the world. He gathers himself together, and as the referee counts nine he is again ready to continue the contest. The third round is fast and furious, and as the country lad blocks a vicious right hand blow he side-ways and whips over a left hand swing which lands on the jaw of the champion. He goes down like a log, and though the referee plainly tries to prolong the count by stalling, it does no good, as the man is completely knocked out and would not have been able to get up in five minutes.

The forfeit money is then turned over to the boy and he leaves amid the cheers of the spectators, but is not to get away so easily with the spoils, as the seconds of the champion are seen to plot to rob him of the money. We next see him coming down a dark street with the three toughs following him; they pounce on him, but they have reckoned without their host, as the country boy is no longer a rule and the fight has made a man of steel of him. The way he tumbles the three seconds in a pleasure to an honest man's eyes. After putting away his spoils he quickly speeds on his journey, so as to get home in time to meet the man who intends to throw his father out of their home. He sees three men moving the furniture from the home and quickly pays off the mortgage, grabs the constables by the neck and roughly throws them into the street.

Length about 800 ft. Price 12c per foot Code—Hoosier

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